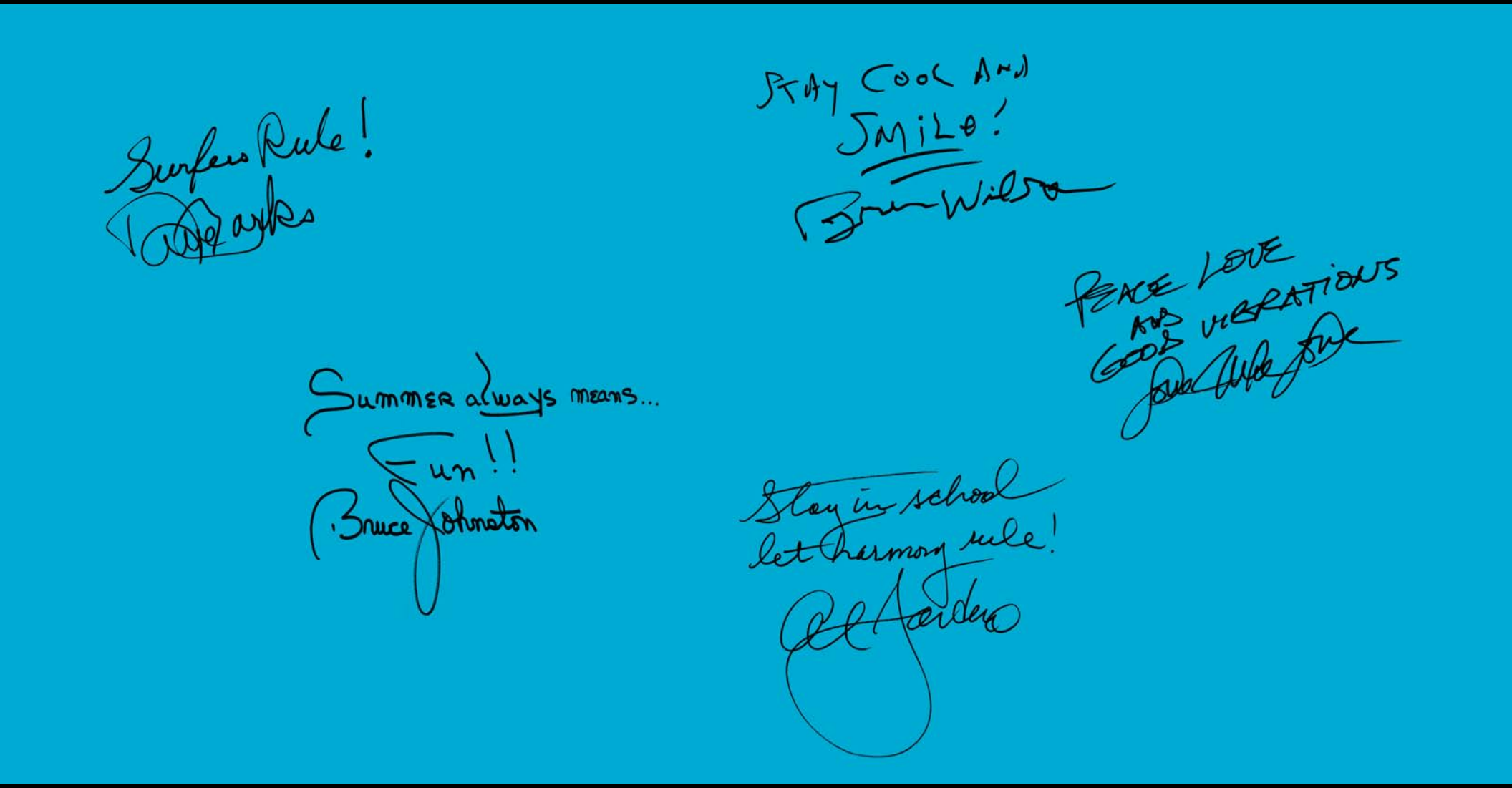
1962
2012
MADE IN CALIFORNIA
The Beach Boys


Surfers Rule!
Stay Cool And
Smile!
Brian Wilson
Peace Love
And Good Vibrations
Summer always means...
Fun!!
Bruce Johnston
Stay in school
let harmony rule!

THE BEACH BOYS

MADE IN CALIFORNIA

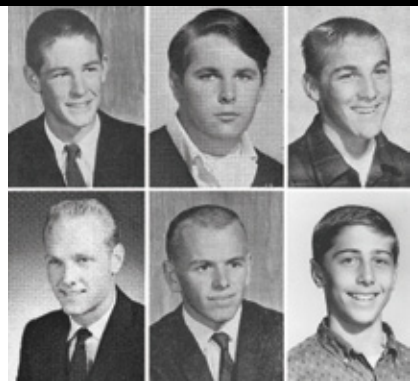
PHILOSOPHY

Brian Wilson
period 6
Senior problems
10/26/59

My Philosophy

Being the first time I have taken a close look at my philosophy, I find it hard to reveal my beliefs about Living. I will try to give my general impression of life.

The first thing that I find about myself is that I am constantly trying to improve myself. I try to keep as healthy as possible and have good Morals. I don't want to settle with a mediocre life, but make a Name for myself in my life's work, which I hope will be Music. The satisfaction of a <u>place</u> in the World seems well worth a sincere effort to me.



Wilson, Brian
Wilson, Carl
Wilson, Dennis

Love, Michael
Jardine, Alan
Marks, David

Audrey Korthoff-Wilson and Murry Wilson: 1935
George Washington High School, Los Angeles, CA

Audree Wilson (mother of Brian, Dennis & Carl Wilson): [My husband Murry and I] had grown up during the Depression and didn't have penny one. We both loved music so much, so we always had a music room, we always had a piano, we always had music.

PRACTICE MAKES PERFECT!

Wednesday,

Dear Brian,

Uncle Milt and I want to thank you for singing for our program Saturday night. I guess you could tell the people loved it by the way they clapped.

You surely have a nice clear high voice and everyone said if you take care of it and practice singing later – you may be a really great singer.

Thank you again for Michael, Milt and for me.

Love

Aunt Jo

Emily Glee-Love and Milton Love: 1934,
George Washington High School, Los Angeles, CA

Brian Wilson: It was a very close family: three brothers and a cousin. We used to harmonize in bed, we would all sleep in the same room. We used to sing the song, 'Ivory Tower' [a hit in 1956 for Cathy Carr, Gale Storm and Charms]; that was our special one we'd sing. We developed a little blend from that. It aided us when we started to get into the Beach Boy stuff. My brother, Carl, and my mother, myself and my father, used to harmonize. We used to imitate the Four Freshmen songs.

Carl Wilson: I think when I was about eight or nine. Brian would ask me to sing and if I didn't want to, he'd have my mom make me sing with him. 'Cause he'd be making up arrangements, so it was like, "Mom, make Carl sing."

Audree: When Brian was two-years-old he was singing nursery rhymes. By the time he was eight-years-old he had a beautiful soprano voice. And he wasn't bashful about it. One time a lady heard him sing and asked if he could sing with the choir at her church for Christmas, and I said, "Sure." He was just a little guy and it was really a thrill to see Brian with this chorus behind him. They did 'We Three Kings.'

Mike Love: My mom [Emily 'Glee' Love] and Brian and Dennis and Carl's dad, are brother and sister. We used to sing together; we'd go to Wednesday night youth night at Angeles Mesa Presbyterian Church, and we'd walk home with my sister, Maureen, singing three part harmony, Everly Brothers songs.

David Marks: I moved in across the street from the Wilson brothers when I was seven-years-old. I'm an only child, and [I was] at their house all the time. Brian, I used to spy when he was working out Four Freshmen stuff; I'd be peeking through the window. He knew I was there, of course.

Brian: Radio was my whole education: Chuck Berry, Rosemary Clooney, the Four Freshmen, Phil Spector, Little Richard. My favorite was [radio station was] KFWB in Hollywood. Every record had something that you'd listen to…some kind of twist that gave you that feeling that you'd say, "Oh, man." You'd go to the piano, [and] say, "Now, how did they do that?," and you start learning about it – it's an education.

Mike: One of the biggest quests was the search to find a person who could sing a second or third part, in between Brian's high part and my low part. Finally Al Jardine popped up, after three or four people came through. Al could sing right on. He could learn quickly and his voice blended in very well.

Dennis Wilson: My father always wanted to be involved musically. He wrote music and I remember the smell of bacon and hearing my dad say, "Turn a little more treble on the record player." You know, it goes that far back.

TORRANCE PRESS

Mike: With Brian, the thing that amazed me was that he could have in his mind four different parts. It's hard enough to get one down and hold on to it while you're singing. He'd have four and five part chords in his mind, dishing 'em out to all of us, and then he'd take the top, which is the melody. It'd never cease to blow my mind that he could know all those notes and retain them.

David: [Carl Wilson and I] spent every day after school together. I was 10, he was 12 and we just played our guitars. Brian heard us jamming, and loved it, and he recruited us to play. The guy we learned a bunch of stuff from, John Maus, he was [later] one of the Walker Brothers, they were huge in England, and he taught us. 'Cause he learned from Ritchie Valens, and he taught us that West Coast blues strumming technique, which you hear on all those ballads like 'Surfer Girl,' 'In My Room' and 'Ballad of Old Betsy.' Carl and I blended with our guitars like the brothers did with their voices. Dennis invented a drum style. He picked up some sticks, and just *invented* his own style, and people tried to emulate it.

Alan: My mother financed the instruments. She came up with a whole month's worth of pay, hard cash, which was quite courageous at that time, because she didn't really know what was going on, you know, with us.

Carl: We rented a couple of guitars, a bass, some amps and drums. Alan could play stand–up bass, Brian could play keyboards already, Dennis just chose the drums, and Brian said, "Look, I'm gonna play bass and you play guitar, and then it'll be like a rock sound." Michael got a saxophone. The group really learned how to play after we made records.

Mike: We never had even thought of making a record, actually. We thought of singing together as a group, you know, doing high school assemblies and parties and graduation nights and so on. But we never really thought of making a record until I guess Al Jardine met a record producer [Hite Morgan].

Brian: Al Jardine and my father went to a publisher with a folk song. And before we finished the folk song we were into surfing music. We just kept rolling out surfing music and rolling it until we got a record.

David: When the Beach Boys first started out it was kind of folksy oriented. Al especially loved the Kingston Trio, so he brought that element and Brian had jazz harmony vocal voice leadings going on. When I introduced Carl to John Maus and we started working out those Chuck Berry type rhythm [guitar] parts I believe that's when the band became electric and started rocking. And that's precisely the moment when Dennis got a pair of drumsticks because the very first record, 'Surfin',' had Brian tapping the snare drum with his finger.

Dennis: I was into surfing; I was into cutting class and sneaking off to the beach. And I just said, "Uh, sing about surfing," you know, 'cause it's like having a gang or a club, or something to do. I love the ocean. I love it. And I love being involved in it. And surfing was part of it.

Al Jardine: Dennis came up one day and he says, "You know guys, I've been doing this surfing thing. I've really been into this and I think it'd be a neat idea to write a song about it. And so Brian took the initiative and he wrote a song with Mike called 'Surfin'."

Mike: We went back, made it up the same night. Two months later it was on the radio, it was a hit.

PHOTOS BY ELMER LEE MARKS: DECEMBER 1962 – PHOENIX, ARIZONA

Brian: We changed our name to the Pendletones, because Pendleton shirts were a very big thing [at the time]. Pendletons were worn by all the true, died–in–the–wool, surfers. We got the name the Beach Boys handed to us by Russ Regan. Russ was an independent promotion man at the time, and heard the record. We didn't really have a name, and he just said: "'Surfin'' by the Beach Boys," and it stuck.

Bruce Johnston: I was maybe 19, driving down Pacific Coast Highway towards San Diego, I was on my way surfing. I had just started thinking that maybe I should write a song about surfing, because I had been doing it for about two years. And all of a sudden I heard 'Surfin',' and I couldn't believe it. And it kind of spurred me on to start writing surfing songs. It was such a simple record that it worked, and I just thought, "Well, these guys, whoever they are, are going to have a lot of hits."

Al: Our first paid engagement was the Long Beach Municipal Auditorium — New Year's Eve in 1961. We all got paid $50 a piece, which was a fortune at that time. I mean, it was right out of the box office, cash.

Dennis: I can remember the first time we heard girls scream. We thought there was a fire.

Mike: We were playing four sets a night then; four 45 or 50–minute sets with a 10–minute intermission, for dance halls. And it was a dance and show kind of a thing. And there was a regular circuit that you go on. I can remember getting to Lake Minnetonka and it was sold out, and people were breaking the windows, trying to get into the place, cause it was so packed they weren't selling any more tickets. And there were still a line of cars, you could see their headlights going down about a mile or two down the road, to get into this place. After the second set, I remember walking outside with Brian, and looking down this line of cars and looking at all these people trying to get in, and saying to Brian, "Gee, this must have been what it was like when Elvis Presley just started out."

SURFERS RULE

Brian: 'Surfin' U.S.A.,' there was a story behind that. I was going with a girl named Judy Bowles at the time, and her brother, Jimmy, was a surfer. And he knew all the spots, and I started humming this melody to this song 'Sweet Little Sixteen.' And I thought to myself, "God, what about trying to put surf lyrics to 'Sweet Little Sixteen' melody?" (Sings) "They'll be dancing in Boston, Philadelphia, PA," and the concept was about they're doing this in this city, they're doing that in that city, you know, the Chubby Checker concept. So, I thought of calling it 'Surfin' U.S.A.' So, I talked to Jimmy. I said, "Jimmy, I want to do this song mentioning all the surf spots." So he took a list and by God, he didn't leave one out.

David: I was on the first five albums and some of the fragments. And then I left and signed [a record deal] with my own band and had a band in the late '60s called The Moon and at the same time had one called The Colours.

Al: I was taking organic chemistry [homework] to concerts with me. Eventually I had to make a decision and I decided to stay in school, a monumental decision came to leave the group. I was listening to the radio like everybody else, and I was starting to regret my decision. I get a phone call from Brian. He said, "Would you like to go on tour with the group again" I said, "Yeah, as a matter of fact I'm getting kinda tired of this studying routine here." When I rejoined the band in '63 that was a different expression. Dennis really became more of a drummer for the band and I was inserted as more of a vocalist who happened to play. Certain vibrations express themselves through each individual. And you hear it in the music.

Brian: 'Surfer Girl' was probably one of the prettiest intros of a song that you're ever gonna hear. It's what you call a sweet, little ballad that had the Paris Sisters sort of a sweetness.

'Be True To Your School' was definitely a school spirit song. Lyrics about making pompoms... we're gonna smash 'em at a football game. There were a lot of words indicative of a pride of going to a school, and the feeling of that football spirit. I think I created a song that definitely captured the feeling of school.

[For the flipside, I wrote 'In My Room']. I had a room and I thought of that as my kingdom, and I wrote that song very definitely. You're not afraid when you're in your room, it might be dark, the lights might be out, your folks might say, "Okay, time for bed," and you go in there and you say, "Now it's dark, and I'm alone but I won't be afraid in my room."

Mike: And we wrote one together called 'The Warmth of the Sun,' that was done a few hours before President Kennedy was assassinated. We felt really eerie and moody and kind of mystical this one night and [Brian] wrote this beautiful haunting melody in the song. And the only way I could relate to it lyrically was that it felt so melancholy, so I wrote these lyrics about the loss of someone that I'd loved.

We went to sleep maybe at 3am in the morning, and we got up maybe at 9am...or something like that. We were awakened by the radio saying Kennedy had been shot in Dallas. It was kind of a shock, 'cause we felt so melancholy. We didn't express it; it was more a feeling. I always felt that the Beach Boys as a group, if we're gonna be making music, and be entertaining people, then it should be positive and fun harmonies.

Brian: You learn how the recording process, you know, and it brings about quite a joy to learn it, and to see it, just to watch the different stages of it, you know, and to hear the sounds that you make on a record that are coming across the speakers. Quite a thrill. At first it was really quite overwhelming, you know. I remember we all were quite overwhelmed by it. Quite an experience to go through, I must say.

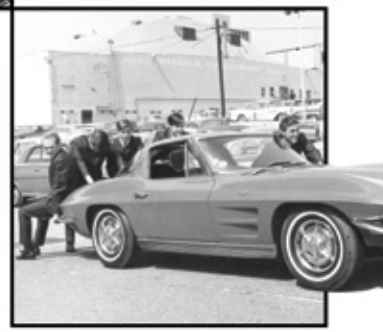
Mike: One time we were in a cab going from the Holiday Inn in Salt Lake City to the airport. I get an idea to do a song about a girl who borrows the car from her dad, and instead of going to the library like she tells him, goes cruisin' just to see and be seen by all her friends and all the boys. And ultimately the resolution is that her father finds out that she didn't go to the library. In fact, she went to the hamburger stand. Yet when he takes the keys to the car away, the guy says, "That's fine, because now we'll have fun, fun, fun now that daddy took the T–Bird away."

Roger Christian was a DJ and he wrote the words to 'Don't Worry Baby,' [as well as] 'Ballad of Old Betsy' and 'Little Deuce Coupe.' So Brian would go over [to his radio station] with his acetate [reference disc of a new recording], they'd play it so he could hear it on the car radio coming back [before it was released].

David: And if that wasn't enough, Brian would go up and down the neighborhood street, knocking on doors to see how it sounded on everybody's stereo. "How's it sound on your record player? How's it sound on your stereo."

OUR CAR CLUB

Brian: [Another co-writer] Gary Usher sort of showed me how to write songs. He kind of showed me the spirit of competition. [When] we were doing '409.' We wanted to have a car sounds on it. It was like two in the morning, and we got a tape recorder out on the lawn, and [we were in front of my house] peeling rubber, just dragging down the street with this 409 Chevy, just to get the sounds. And the neighbors calling up and coming out and [saying] "Shut up," that was really quite at trip…but we needed those sounds!



WELCOME TO ...
HAWTHORNE
City of Good Neighbors

Brian: After you make the records, you go out and you take the music out into the public, and hope that it will be received well, which it was.

Dennis: I love the idea of making people happy or smile. It's like a drug, I guess. I'm addicted to looking at that person and knowing that they're entertained. That sounds very selfish, but I absolutely love it. Just that moment of happiness means more to me than the amount of money that I made. I'd rather do a concert for free and see people happy than I would make a lot of money and see a few people happy.

Mike: We had reached a certain stature in that rock world, which was evolving at that time. And the stature was enough that warranted our being asked to be on the *Ed Sullivan Show*. And that was a pretty big deal. Elvis Presley became a big national hit by virtue of appearing on the *Ed Sullivan Show*. And they made a huge deal out of that. And the Beatles when they first came into the US, they came on the *Ed Sullivan Show*.

Even with the other competitions, like the Beatles being enormously successful, we still had 'I Get Around' as #1, right at the height of Beatlemania. I think it further challenged Brian musically. He [originally] worked out this nice long intro, kind of a moving intro, that went this way and that way [for 'I Get Around']. And I said, "Brian, that intro I think is too long, you know, it should just start right on, 'Round, round, get around, I get around…'"

Brian: 'When I Grow Up To Be A Man' was, again, a song about social conditions of what'll I be like, what's going to happen. Will I love my wife? Will I be strong? It was a projection song.

Mike: What we were doing was realism, as far as we knew anything about reality. A lot of times [critics] have thought maybe our lyrics weren't meaningful or something, but they were plenty meaningful on a level of reality, of what goes on between people.

Kings Of The Campus!

Carl: I was very close to Brian, and the day that he couldn't continue any longer, I was with him the morning and I knew that it wasn't just that he's trying to cop out, he really couldn't take it any longer.

Dennis: I think it was Houston Texas, Brian…I remember him crying one morning. And he said, "I can't take it." He said he was having a nervous breakdown; he was frightened. I was terrified for my brother.

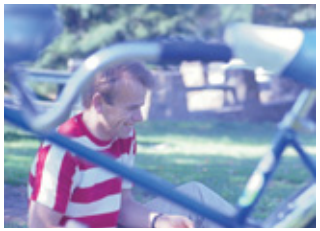
Carl: I think what happened was that [touring] became too painful for him and he wasn't getting enough out of it. It was just too rough at that time, so then he decided to change what he was doing and try something that might be a little bit less of a beating on himself.

Brian: They didn't understand. Michael cried. We were sitting in the studio one night and I told them [that I wasn't going to tour with the Beach Boys anymore], and he got tears in his eyes, he started crying, and carrying on, saying, "Oh, well come on, I mean, you really can't do this to us." I said, "Well, you're gonna have to get a replacement if you want me to be able to write songs for you." I said, "If you want me to be able to be creative like I really want to, I'm gonna have to stay home." Sure enough, I got my way.

Bruce: I joined the band on April 9th, 1965 in a 12 month period I made *Summer Days (And Summer Nights!!!)*. I made the *Party* album in the studio and I made *Pet Sounds*. Three albums and touring. We were young. That's just what you did.

Mike: Bruce has been a really cool part of the whole thing since 1965, and he learned not only from our predecessors, the Chuck Berrys, and the Everly Brothers, and the doo-wop groups, he learned from us by copying us with [his duo] Bruce and Terry!

We toured quite a bit of Europe and so we came up with this little concept to do a song whereby, at least in our fantasies, in our minds, we would wish that all the pretty girls that we'd seen everywhere could become California girls. Some people have misinterpreted 'California Girls,' to think that we were being chauvinistic in that California girls are the greatest and stuff. Which…California holds it's own, but uh, what the song actually states is that, "…we wish they *all* could be California girls."



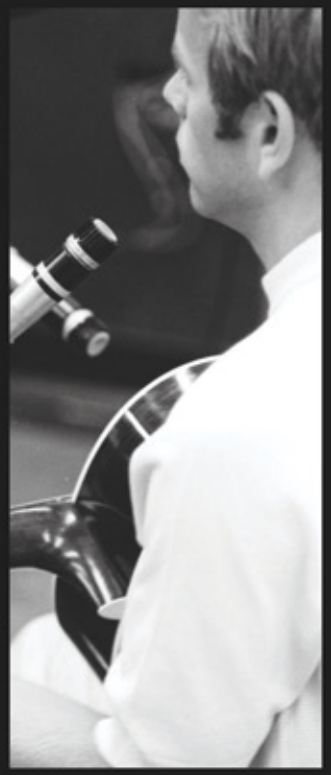
SUMMER FUN!!!

Carl: [Brian] had a lot of pressure on him and he'd been cranking it out for about five, six years. And it got to be such a serious intense thing, you know. Which he really kinda brought on himself, actually, because he got very innovative and wanted to really stretch musically. And wanted to use the group's stature and influence, and his gift, to do great things. Making hits isn't enough after you've made a few.

Brian: I told them, "I foresee a beautiful future for the Beach Boys' group," but the only way we could achieve it was if they did their job and I did mine.

Carl: Brian was really sort of the first one to get into the album thing as an art. I think that *Summer Days (And Summer Nights!!)* was the first indication of that.

CLASS OF '65: IN THE STUDIO



Mike: The *Party* album was done just before the *Pet Sounds* album, and the reason it was done at all was because there was a lot of pressure from Capitol to, "Give us another album." [We thought], "We're gonna do an album which wouldn't take much time to do." So, we did it in about three days including everything. Yet it would be something that was fun, that wasn't a big, heavy artistic, creative monumental project, but would just be fun. We sat around and bashed out a few of the favorite songs of the time and some of the favorite songs that we'd grown up with. Dean Torrance came by and sang, we all had a bunch of beer and wine and just had a great time.

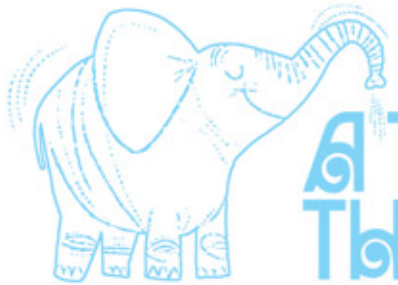
Brian: 'Barbara Ann' is a fun song that everybody even if you can't sing, can sing. And you hear 'Barbara Ann' in the parking lot after the show more than anything. 'Cause a kid doesn't have to sing any four–part harmony.

Bruce: I remember going down to the studio and watching Brian on a Wednesday night at 9:30pm, record 'God Only Knows.' Fabulous. This studio [Western Recorders #3] is real small, real small. I mean, you just don't put 15 or 16 people in a five–person studio. But it's almost as if the violin players were sitting on the shoulders of the French horn players. I mean, it was jammed with people. In fact, I think Carl probably had to play in the booth going direct with his guitar, but it was incredible. Brian's the greatest.

Brian: I copied the Spector sound with *Pet Sounds*. I used instrumentation like he did. Although it came off a Brian kind of sound, it still had the Spector approach.

Al: One of the greatest albums Brian's ever done, if not the greatest piece of work that we put out and possibly, they say, one of the best pop albums of all time.

Dennis: He did something in *Pet Sounds*. He opened a door for a lot of people, especially me. The first time I really got what he was doing was 'God Only Knows.' It's like a brother has a secret, but allows you to know it in an art form. It was a concept. I'm not sure exactly how to put it, but he was able to organize his thoughts, to a point where they're hypnotic but yet entertaining, meaningful and spiritual, too.



A TRIP TO THE ZOO

By Eden (originally printed in *KRLA® BEAT* April 2, 1966)

Actually, I don't *usually* go flying around in airplanes with five Beach Boys – I mean, not *usually*; but this was sort of an exception. It was also extreme exhaustion, total hysteria, and complete pandemonium by the time it was all over. But then – I am getting a little ahead of my-self. So let's go back to the fateful day just recently when your favorite *BEAT* reporter and mine – namely *me*! – agreed to accompany all of the Beach Boys on a trip to the San Diego Zoo.

It all started when Brian Wilson informed me that he thought it would be a good idea if I tagged along as all five of the boys trooped down to the world-famous zoo where they were going to shoot pictures for the cover of their up-coming album. It sounded like fun – to an innocent bystander, such as myself! – so I agreed to go.

I joined Brian and his cousin Steve, brother Dennis Wilson, and a friend of Brian's named Marilyn, at Brian's palatial estate in the Bel Air hills of Southern California bright and early on Thursday morning. Brian wasn't yet ready, and as Steve was the man in charge of getting everyone to the airport and safely aboard the plane on time – he was rapidly on his way toward obtaining his first coronary seizure.

After nearly an hour of waiting – during which time Steve developed four and a half new ulcers and Dennis composed three new jazz sonantas on Brian's piano -- we finally made it out to the driveway, where all five of us piled into Brian's bright, yellow Mark IV Jaguar...and that ain't easy!

Steve and Dennis both took it upon themselves to instruct Brian as to the shortest and quickest route to the airport – at the tops of their lungs! – while Brian calmly ignored them both, and at a leisurely 98 miles an hour, blazed his own trail-way through the heavens to the airport.

When finally we arrived at L.A. International – we discovered that we were just in time to wave good-bye to our plane, which had just taken off! At this point, Steve simply collapsed in a puddle of tears, while the rest of us walked merrily off to join the other Beach Boys, the photographers, some press agents, and a few other girl friends who had come along.

Eventually, we managed to get the entire party of 15 downstairs and safely aboard the huge jet which would carry us to San Diego. We settled back comfortably in our seats, and waved good-bye to sunny Southern California.

Twenty-two short minutes later, we landed in a grey, and over-cast San Diego, with the threat of rain hanging ominously over us.

It took about half a million cabs to get us all to the zoo (would you believe about seven cabs???), where we discovered that nearly everyone there knew of our arrival, and had their pens and albums ready to be autographed by any one of the five Beach Boys. Once inside the zoo, we headed for the children's zoo where we were led into a huge pen which contained various odd species of lambs, goats, llamas, and a few other animals which defied any sort of description!

We spent quite a bit of time inside the cage feeding the animals while the photographers click-clicked away, capturing some of the most unusual pictures of the Beach Boys and friends ever to be seen. Then, we left that area and began to explore the other areas of the vast zoo. We stopped at nearly every cage to examine its occupants, and the Beach Boys stopped at nearly every hot dog stand to buy some of its *occupants*! You probably wouldn't believe the quantity of food which was eaten by the Aquatic Five that day!

Several million pictures and some very tired feet later, we found ourselves in the general vicinity of a baby elephant, who just happened to be wandering around near the kitchen in the Children's Zoo. So deeply engrossed in petting the little darling were we, that we didn't immediately notice the torrential wind which sprang up from the North (or wherever it is from which those things spring up!).

Within seconds from the moment when we first noticed that all of the trees were bent in half and our hands were blue with frost bite, it began to pour huge drops of rain all over us. Granted, the boys do call themselves the "Beach Boys," but this much at home they didn't have to make us feel! One might think that under such wet conditions, the obvious thing to do would be to run for cover, wouldn't one?

Forget it! The head photographer-type took one look at the overflowing skies, then in his loudest tones yelled out for us to follow him to the uppermost level of the zoo

foe some more pix! Holy woodies, surfer-buddies – there's just nothing quite like a photographic session in the rain!

Somehow at another, 5:30 that evening found all fifteen of us at the airport in San Diego awaiting the plane which would return us to our happy homes. It was an especially crowded flight and we had a long delay before take-off. Finally air-borne, we soon began to wish we weren't! It turned out to be a very rough and rugged flight home, and there was more than one queasy turn-turn as we set down for a landing on the darkened field, lit by several thousand sparkling colored lights.

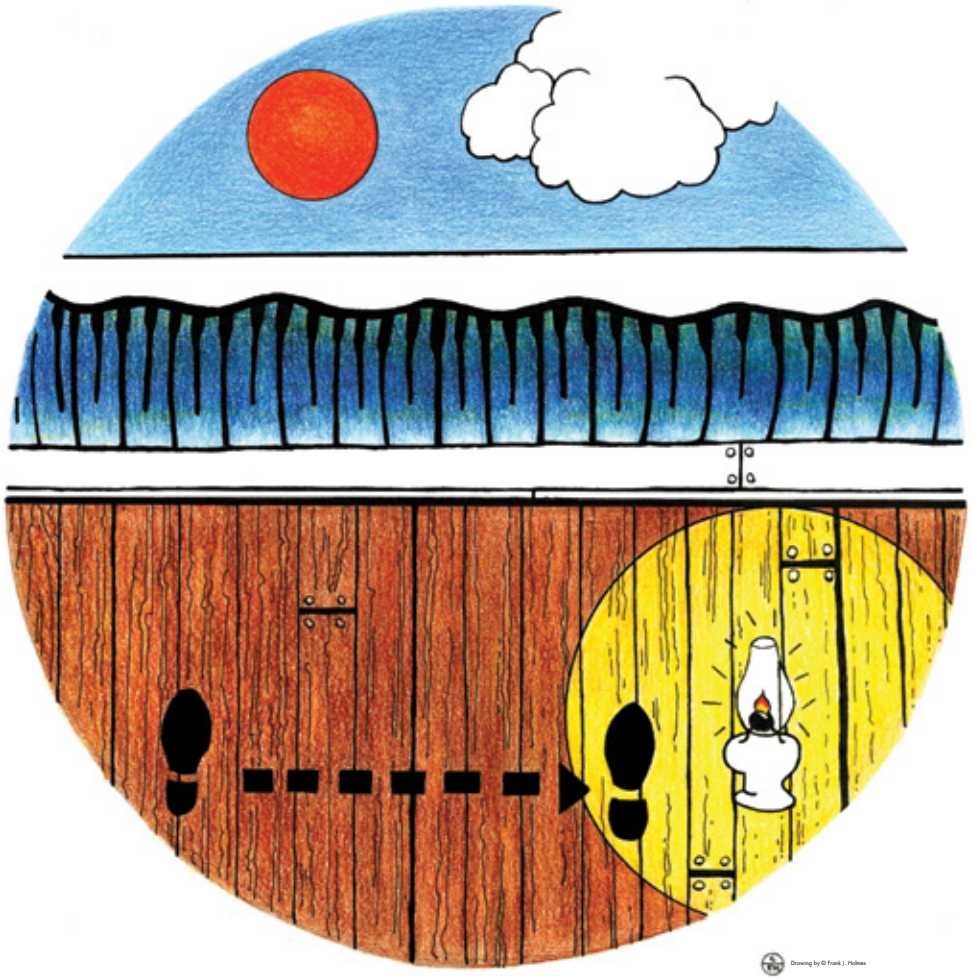
It had been a wild and wonderful day. A day which found Dennis sharing a hot dog and fritos with a llama; a day which saw Brian in his first face-to-face encounter with a curious giraffe; a day which watched Mike eat every hot dog in the entire zoo; a day of Beach Boys, and a day which won't be soon forgotten. ■

Mike: When we went to Capitol Records to present *Pet Sounds* to Karl Engemann [our A&R man at the label], he played the album and said, "That's really nice, guys, but can't you do something more like, you know, 'Surfin' U.S.A.' or 'California Girls'?" 'Cause it was such a departure from the hit formula.

I've always thought that people will cry if they hear Brian Wilson singing, 'I Just Wasn't Made For These Times.' 'Cause in a way, he's not. He's like, beyond time. You know, he's visiting here from another universe. He's been through lots of stuff. 'Where can I go when my fair weather friends cop out, what's it all about?' Jeez. I'm going to cry. And so, you've got a song like that, and a performance like that, from a guy that's Brian Wilson.

Brian: I had this feeling for music and for rock. And I got this pattern on the tape and it came aglow, like magic. It was meant to be. It was meant to be that I would have done 'Good Vibrations' with a Phil Spector push. I believe he's a ghost producer, I always have. I always thought he was present in the room when we did that record.

It was three minutes and 35 seconds long and it had a lota riff changes; it had a lot of movement. It was like a symphony. It's what you call a pocket symphony. Changes, changes, changes, building harmonies here, drop this voice out, this comes in, bring this echo chamber in, do this, put the Thermin here, bring the cello up a little louder here. I mean, it was a real production. It was the biggest production of our life.



Surf's Up, *"Two step to lamps light"*, 1966

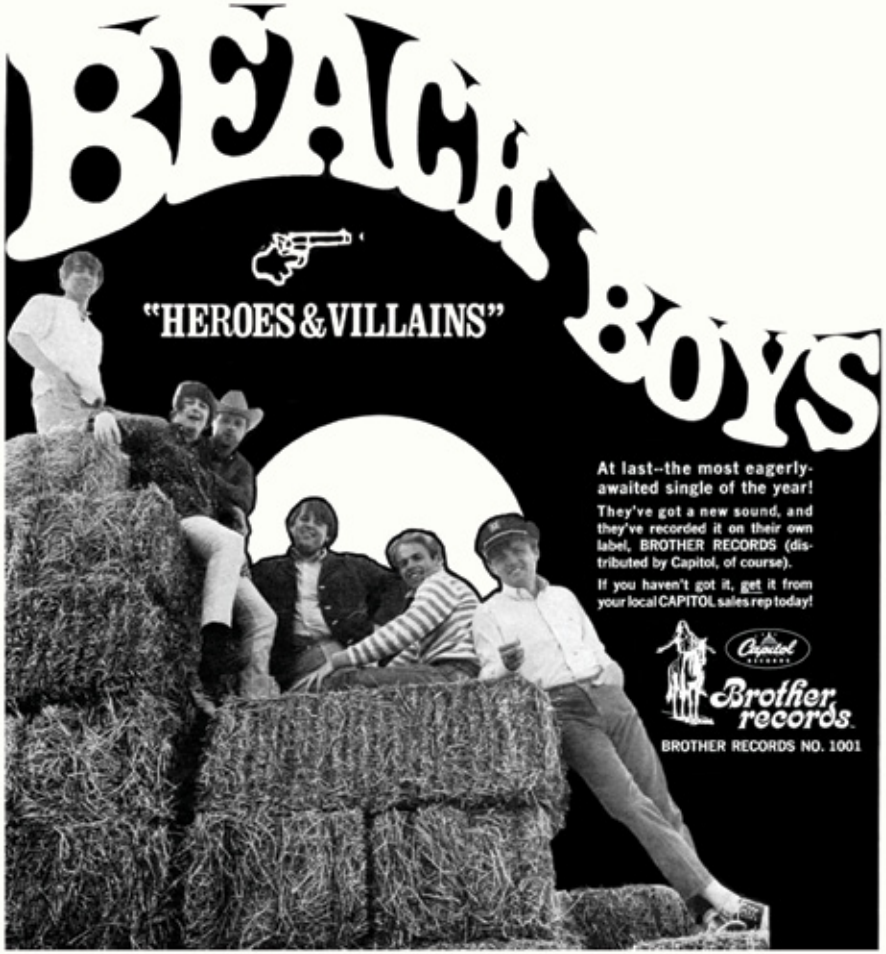
Bruce: I remember going to Chicago, staying at the Astor Tower Hotel, and meeting with the Beatles. And I sat down and I played, 'Good Vibrations' on the piano and they just fell down, they couldn't believe it. And I hadn't really learned it properly, but I knew enough of it.

Mike: I think it's got to be one of the most unique songs ever recorded. There are so many songs that are derivative, and that you can hear somebody else's influence in them. Nobody had ever used a Theremin in a pop song. The only time you ever heard it was in the scary movies. The structure of the song was so unique.

Brian: I met [*Smile* lyricist Van Dyke Parks] at a party once over at Terry Melcher's house. I listened to that guy talk, I said, "That guy's articulate. He really knows how to talk." I said, "I bet he'd be a good lyric writer." Sure enough he turns out to be great.

Mike: We were having our problems with Capitol Records; they were still promoting us as the #1 surfing group in the USA, when it wasn't really relevant anymore. Sure we did surf music and California sound and all that stuff, but God, here's Brian doing things like 'Good Vibrations' and just fantastic things. They wanted to *Shut Down, Volume 3* and uh, *Surfer Girl 2* and you know, 'I Get Around Again.' Brian is like a commercial daredevil.

If you listen to Brian singing on 'Surf's Up' from the *Smile Sessions*, holy criminy. Or 'Wonderful,' I mean, what a beautiful song, lives up to its name.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July 29, 1967

Mike: [The songs,] they're all vignettes. You see, that's Brian Wilson greatest work – not the sustained riffs of a blues band, but the little musical vignettes – ten or twenty seconds of verse, a chorus, a shot here or there and then out. And that's what the whole *Smile* era was: vocal trips, musical trips, little trips, experiments.

Dennis: *Smiley Smile*, when we put that one out we almost double-dared anyone else to try and record anything like that. Take 'Wind Chimes.' People just don't sing like that.

Carl: *Smiley Smile* was a very simple album to make. It took a couple of weeks at Brian's house. Tops, two weeks. We had a remote come into Brian's library, and set up the console on his desk, with the speakers. We ran wires up to the gymnasium and into the sauna, and out to the pool and anywhere.

Mike: Brian had an idea, "Let's do some kind of R & B." Between takes, he held up this can of honey. He says, "How about that: 'Wild Honey.'" I said, "That's a great title for a song." I said, "I'm going to make a set of lyrics up about a girl, a wild little thing that the young boy's mother doesn't really care too much about, 'cause I think she knows too much and she's a little too wild. But the guys really hung up on the girl and he's gonna tell his mother, 'Forget it, I don't care what you say, I'm going for this girl and that's the way it is.'" We did 'Darlin'' on that album, and 'Wild Honey' was with the Theremin again.

Carl: *Friends*, Brian did that album mostly with my dad; it was just a really easy project and he enjoyed it. My dad sang on that album.

SPORTS with FRIENDS '68

Mike: We knew there's millions of problems going on in the world, both individually and societally, you know, whether it's integration, or the Vietnam War. As we're doing these songs, but we consciously, I think, made a decision to accentuate the positive, you know, just to make a sonic oasis for people to get away from their problems and enjoy life through the music, and what we're depicting.

I went surfing with a friend of mine. That's where that line – 'It's automatic when I talk with old friends' – comes. I came back the next day and I went over to Brian's house, I said, 'Brian, I went surfing at San Onofre with my old friend, Bill Jackson. And it was fantastic, it was beautiful, it was great, and we ought to write a song about it, we'll call it "Do It Again," you know.' He sat at the piano and pounded it out, and about five or 10 minutes later, there was 'Do It Again.'

Bruce: Mo Ostin loved the Beach Boys – he was head of Warners, and so the "Sunflower" album came out in America, stayed for EMI around the world, came out on Warner Bros., and that's my favorite, favorite Beach Boys album. Because when I close my eyes and think about it, I remember the times, I remember the great engineer Steve Desper doing it with us, and Brian's home studio, and it was just a fantastic thing to do.

Steve Desper: The studio was built in Brian's Bellagio Bel Air home in Beverly Hills. The studio was pretty much the size of this one here at Western Three, now Ocean Way. It was originally a sitting room that looked onto the back of the house. We brought an army of carpenters in one day, put up extra thick walls and thick double glass, closed off the room to the rest of the house. So, the fact that they could come and go pretty much as they wished and didn't have to book things, was very conducive to them being there, and once they were there, they were creative. There were lots of instruments in the studio. I was there. All the tapes were there. Whatever they wanted to work on. Whenever they wanted to work on it. And, I like to think that it was fairly conducive to unusual creativity.... like a lot of experimentation in sound.

Left: Original *Sunflower* album art element.

Below Left: 1970 billboard, Sunset Strip, Hollywood, CA.

THE BEACH BOYS
SURF'S UP

Carl: *Carl And The Passions: So Tough* was a scattered project. We were all really under an extreme amount of pressure. The group kind of got distant, just for a little while there, with each other. And then it just passed and we all started talking. The Beach Boys went to Holland because we hadn't been in trouble for quite a time and we wanted to get in Dutch.

Mike: We had been to Holland to do an awards show. While we were there, we discussed the possibility of going to either France or England, or Holland, to record. Simply because we had recorded all of our songs up until that time in Hollywood, and we thought, well, maybe if we go overseas, it might be interesting. Just get in a completely different environment.

Mike: We worked very closely together, and as it turned out, a really neat experience. We wrote 'California Saga' in Holland; it made me appreciate the US and California even more. It gave us an added perspective and dimension, I think.

Carl: We did Anaheim Stadium for the first time in 1974 or five. And Brian was not back in the band on the road at that time; he didn't want to travel yet. And so he was sitting back in the bleachers that we had for our guests, right behind the stage, and these young girls were singing 'Surfer Girl,' with us, when we were doing it on the show. And it blew him away 'cause they knew all the words, and they weren't born yet when it was out the first time. So it was real clear that it was a new audience.

Carl: 'Rock And Roll Music' is, and was, and will always be, I think, a really great single record.

Brian: *The Beach Boys Love You* was probably my favorite album that we ever did. It just hit the spot, you know, I loved it. And it came out like butter. I mean, I didn't have to really try very hard, you know, it was just so natural.

Al: Ultimately, it's interesting that now that Brian loves traveling more – he's openly accepted it and wants to work and I think he realizes he's missed a lot of good times and wants to get out there and feel the expression of his music. And the reaction of the crowd and participate on that level now.

Brian: I wanted to be part of it again and share with them, and experience people. I wanted to experience people and make money, of course.

AMERICA'S *Band*

That Woodie was our ticket into the Beach Boys inner circle including many concerts etc. I can say that only Dean Torrance had more access than I did in those days. We was allowed onstage!! Fans absolutely loved my Woodie at events. Their manager Tom Hulett could have chose any one of countless Woodies for the concerts and photos but always chose us for that. Elliott Latt has said that these may have been the last photos of all the Beach Boys together with Carl & Dennis. - Stuart Reier

Bruce: Mike wanted to give a present to America. Why don't we go and play in Washington for free, just happy birthday United States. That's all it was.

Mike: The July 4th concert was to do something which would bring kind of a global focus on something positive about America, which is music. And the fact that well, not everything we have to export is simply, war materials or economic power plays, or political power plays, or whatever.

Bruce: Instead of having the Washington Monument in back, we had the stage set to the side so we could look at the Washington Monument. And it was very inspiring.

Mike: The feeling was great because in a patriotic sense it gave you a great feeling to see that many people congregated in the nation's Capitol for something positive.

Al: Dennis had a great, generous heart. He grew into a man, and he actually gave more than he took. You know, he was a giver: he'd take the shirt off his back.

Bruce: Who knew he'd come up with a song as great as 'Forever'? My God. He had so much musical talent beyond the drums. He was great.

Dennis: It won't be repeated. The amount of records that the Beatles sold or we sold, will never happen again. There are a lot of great groups, they call it New Wave. The Beach Boys created the first big wave. You know, surf is up when we're around.

Mike: Carl, what a beautiful voice. His soul is inextricable from the Beach Boys.

Brian: Carl was a great singer. He really was.

Al: And a great person. Yeah, he had a great heart.

Bruce: Very loving.

Al: He was our conscience entity there, making sure everything was just right.

Bruce: What a guy.

Brian: We used to call him the Rock of Gibraltar. He brought a lot of emotional security for us.

HOMECOMING

Mike: It's the 50th anniversary of a group, and that's a remarkable milestone for anybody. The opportunity came to do this album together, and I said, "That would be perfect. Not only can we get together and celebrate on stage, but we can get in the studio and see what we can come up with."

Bruce: There's one song that I like on the album a lot called, 'That's Why God Made the Radio,' and I thought, "I was doing this in '65, I was singing on a piece of magic, and I'm doing it again, I love this song."

Mike: I think it sounds like 1965, when you hear the playback of all the voices, all the parts, the track, you know, and all the instrumentation. 'That's Why God Made the Radio,' just to even be able to sing that title in a pop song is awesome. It's transcendental. It's exactly like it was before, except, unfortunately, Carl isn't singing with us.

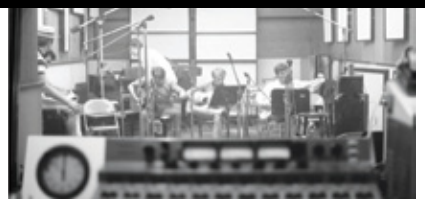
David: Yeah, it's a little bittersweet.

Bruce: But we know they're over there in the corner, checking this out.

Al: When we get our blend together it's really nice when we're singing together as a group. And that's what I think the audience will get. And they get the benefit of that because there's no lip sync. There's no prerecords. There's no, you know, it's just what you get, you know.

Brian: I think our harmonies are very distinct and pretty. Harmony's the love that people are gonna get off of our singing voices. There's five of us. Very beautiful. You know, five part harmonies are a very divine number for harmony.

PRODUCERS' NOTES



It has been more than 25 years since I first worked with Brian Wilson on what became his 1988 solo album, and it was while working on that album that I was able to hear the original multi-track master of *Pet Sounds* for the first time – an engineer's dream come true. Since then I have listened to hundreds of Beach Boys session tapes and been privileged to engineer and co-produce a long series of projects chronicling some of the greatest music ever made in California, or anywhere else for that matter. This career-spanning box contains nearly 200 tracks and could easily have included another hundred. In consultation with the group we have selected milestones from their amazing career, as well as many previously unreleased tracks, some dating back to 1963. This is the second career box I have co-produced for the Beach Boys, the first being the *Good Vibrations* 30th Anniversary box, which went "gold" in 1993. Since then we've moved from 16 bit / 44.1 khz digital mixing to high resolution 24 bit / 88.2 khz and HDCD encoding. For this project the original analog tapes were transferred to high resolution digital using Pacific Microsonics and DCS converters, and the final masters were created at 24 bit / 88.2 khz before being HDCD encoded for compact disc. New first time stereo mixes have been created wherever possible, a process that started with my stereo mix of *Pet Sounds* in 1996.

A number of tracks on this set were made possible by the return of original multi-track tapes that had been missing for over 20 years. The new stereo mixes of 'Do It Again', 'We're Together Again' and 'Don't Worry Baby', as well as the session highlights of 'I Get Around', 'Fun, Fun, Fun' and others all come from these newly discovered tapes, and I would personally like to thank the individuals who brought them to us. Hopefully more of these "lost" masters will continue to resurface so they can be shared on future releases.

It is still thrilling for me to revisit the original session tapes, hear the creative process and get a sense of how these records were produced. I want to express my thanks and admiration to all the great engineers who worked with the group over the past half century and made those tapes sound so incredible. Particularly Chuck Britz, Larry Levine, Ralph Valentin, Jim Lockert and Stephen Desper. Thanks guys for getting it so much more than right. And my thanks to Brian, Mike, Al, Carl, Bruce, Dennis and David for all the great music. From their beginnings in the Wilson family music room to last year's tour celebrating their 50th anniversary, The Beach Boys are truly "America's Band".

– Mark Linett, Glendale, CA, 2013

Grammy-award-winning engineer and producer Mark Linett has for over twenty five years produced and engineered the Beach Boys catalog including the landmark Smile Sessions, Pet Sound Sessions and Good Vibrations box sets. He won his third Grammy for co-producing the Smile Sessions box set in 2011, and has engineered albums for a wide range of artists including Randy Newman, Laura Nyro, Rickie Lee Jones, Eric Clapton, The Red Hot Chili Peppers, Jane's Addiction and Los Lobos.

One thing that has always struck me about The Beach Boys, both as a lifelong fan and over the course of many years working with the group, is the fact that there's an incredible diversity and versatility to this group's catalog that is simply unmatched in popular recorded music. At times this has been both a blessing and a curse, for the simple truth is that over the course of their career The Beach Boys did so many *kinds* of music so well, that they seem to have inspired multiple, divergent - and at times, mutually incompatible – fan bases. "The Beach Boys" have come to represent many things to many people.

From 'Surfin'' to 'Little Deuce Coupe' to 'All Summer Long' to *Pet Sounds* to *Smile* to *Friends* to *Sunflower* to *Surf's Up* to *Holland* to *The Beach Boys Love You* to 'Kokomo' (and all of the other highlights too numerous to mention here), all brilliant in their own way, all very different stylistically, all hitting listeners' hearts and minds and guts in very different ways for very different reasons, but hitting them nonetheless... and all tied together with that amazing, yet always familiar (and reassuring) vocal blend. To realize that the same group of incredibly talented guys who launched a worldwide sing-along craze with 'Surfin' Safari' also created 'God Only Knows' is a bit of a mindblower when you think about it.

It is our hope that this box set will present an opportunity for the listener to do just that – to reflect upon and appreciate the many wonderful and often unexpected creative twists and turns of the Beach Boys' 50 year "California Saga." One thing that became abundantly clear while reviewing the group's nearly bottomless catalog of recordings, studio and live tracks, released and unreleased alike: this, truly, is a vital and important body of work, American music at its finest.

– Alan Boyd, Los Angeles, 2013

Documentary filmmaker and archivist Alan Boyd has directed and edited several films for The Beach Boys, including Nashville Sounds, Brian Wilson 1999 (a short film that opened Brian's first solo tour) and the Grammy-nominated Endless Harmony documentary. With Mark Linett, Alan has also produced several archival CD releases for The Beach Boys and Capitol Records, and won a Grammy for his work on the 2011 release The Smile Sessions.

Fifty years is a long time, no matter how you slice it, and the signature sound that The Beach Boys first formed in a humble home in Hawthorne, CA has convincingly stood the test of time. Their musical legacy secure, they could have easily just "played the hits" that made them famous, but instead, The Beach Boys, both collectively and individually, *kept making music*. As recently as 2012, all of the surviving original members convened in Southern California to make an album of all new songs, *That's Why God Made The Radio*, which became the highest charting studio album of their career, debuting at #3 on the Billboard albums chart. Even the mighty *Pet Sounds* never charted as high!! A triumphant world tour followed, selling out huge arenas all over the globe. The music still connects, still moves people, still gives you those *Good Vibrations*...

We are pleased to present to you in this collection a thorough sampling of this iconic group's storied career, with songs you've heard a thousand times, and ones you've never heard before. We've also featured several live cuts, demonstrating the band's power on stage, and their ability to actually nail those five-part harmonies. Including *everything* was impossible, so in the end, we have tried to honor the music by showcasing songs from every phase of the band's catalog, allowing you to trace their evolution from the early 60's right through 2012. Fifty years is a long time, but thank God we had The Beach Boys.

– Dennis Wolfe, Los Angeles, 2013

Grammy-award-winning compilation producer and former recording and touring artist Dennis Wolfe has produced or co-produced over 20 releases from The Beach Boys (including The Smile Sessions*), plus The Smashing Pumpkins, R.E.M., Everclear, Pat Benatar, Red Hot Chili Peppers, The Dandy Warhols and many others. The critically acclaimed "From The Capitol Vaults" vinyl reissue series was also produced under his direction.*

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October 25, 1962

Mr. Brian D. Wilson
3701 West 119th Street
Hawthorne, California

Dear Brian:

Just a short note to tell you how much we here at Capitol appreciate your interest and efforts. We are genuinely proud of The Beach Boys, and we know that with real effort on your part as well as the other boys, we can continue to have success with the recordings and each of you can build a fine career in the entertainment business.

Warmest personal regards.

Sincerely,

CAPITOL RECORDS, INC.

Karl Engemann
Director
Artists & Repertoire Administration

DISC ONE

* = **Previously Unreleased** **All mixes stereo unless otherwise noted.**

1. **Home Recordings / Surfin' Rehearsal Highlights** (2012 Edit – Mono)*
(Brian Wilson – Carl Wilson – Dennis Wilson – Mike Love)
Produced by Brian Wilson
Edit Produced by Mark Linett and Alan Boyd
Previously unreleased edit, recorded circa 1961-1962 at 3701 West 119th Street, Hawthorne, CA
℗ 2013 Brother Records, Inc. under exclusive license to Capitol Records, LLC

2. **Surfin'** (with Session Intro – Mono)*
(Brian Wilson – Mike Love)
Produced by Hite and Dorinda Morgan (Candix)
Lead Vocal: Mike
From the Candix Single *Surfin'*, 1961, later released on the Capitol Records album *Surfin' Safari*, 1962
#75 on the Billboard Pop Chart
℗ 2001, 2013 Capitol Records, LLC

3. **Their Hearts Were Full Of Spring** (Demo – Mono)
(Bobby Troup)
Produced by Murry Wilson
Recorded 1962, from The Beach Boys' audition tape for Brother Records
Originally released on the Capitol Records box set *Good Vibrations: Thirty Years Of The Beach Boys*, 1993
℗ 1993, 2013 Capitol Records, LLC

4. **Surfin' Safari** (Original Mono Long Version)
(Brian Wilson – Mike Love)
Produced by Murry Wilson and Brian Wilson
Lead Vocal: Mike
LP version from the Capitol Records album *Surfin' Safari*, 1962; This version originally from The Beach Boys' audition tape for Capitol Records, and released on the Capitol Records box set *Good Vibrations: Thirty Years Of The Beach Boys*, 1993
#14 on the Billboard Pop Chart
℗ 1993, 2013 Capitol Records, LLC

5. **409** (Original Mono Long Version)
(Brian Wilson – Mike Love – Gary Usher)
Produced by Murry Wilson and Brian Wilson
Lead Vocal: Mike
LP version from the Capitol Records album *Surfin' Safari*, 1962; This version originally from The Beach Boys' audition tape for Capitol Records, and released on the Capitol Records box set *Good Vibrations: Thirty Years Of The Beach Boys*, 1993
#76 on the Billboard Pop Chart
℗ 1993, 2013 Capitol Records, LLC

6. **Lonely Sea** (Original Mono Mix)
(Brian Wilson – Gary Usher)
Produced by Murry Wilson and Brian Wilson
Lead Vocal: Brian
Recorded 1962, from The Beach Boys' audition tape for Capitol Records
From the Capitol Records album, *Surfin' USA*, 1963
℗ 2001, 2012 Capitol Records, LLC

7. **Surfin' U.S.A.**
(Chuck Berry – Brian Wilson)
Produced by Nik Venet
Lead Vocal: Mike
From the Capitol Records album *Surfin' USA*, 1963
#3 on the Billboard Pop Chart
℗ 2001, 2012 Capitol Records, LLC

8. **Shut Down** (2003 Stereo Mix)
(Brian Wilson – Roger Christian)
Produced by Nik Venet
Lead Vocal: Mike
Stereo mix Produced and Mixed by Mark Linett
From the Capitol Records album *Surfin' USA*, 1963
#23 on the Billboard Pop Chart
℗ 2003, 2012 Capitol Records, LLC

9. **Surfer Girl**
(Brian Wilson)
Produced by Brian Wilson
Lead Vocal: Brian
From the Capitol Records album *Surfer Girl*, 1963
#7 on the Billboard Pop Chart
℗ 2001, 2012 Capitol Records, LLC

10. **Little Deuce Coupe**
(Brian Wilson – Roger Christian)
Produced by Brian Wilson
Lead Vocal: Mike
From the Capitol Records album *Surfer Girl*, 1963
#15 on the Billboard Pop Chart
℗ 2001, 2012 Capitol Records, LLC

11. **Catch A Wave**
(Brian Wilson – Mike Love)
Produced by Brian Wilson
Lead Vocal: Mike & Brian
From the Capitol Records album *Surfer Girl*, 1963
℗ 2007, 2012 Capitol Records, LLC

12. **Our Car Club**
(Brian Wilson – Mike Love)
Produced by Brian Wilson
Lead Vocal: Mike & Brian
From the Capitol Records album *Surfer Girl*, 1963
℗ 2001, 2012 Capitol Records, LLC

13. **Surfers Rule** (with Session Intro)*
(Brian Wilson – Mike Love)
Produced by Brian Wilson
Lead Vocal: Dennis
From the Capitol Records album *Surfer Girl*, 1963
℗ 2013 Capitol Records, LLC

14. **In My Room**
(Brian Wilson – Gary Usher)
Produced by Brian Wilson
Lead Vocal: Brian
From the Capitol Records album *Surfer Girl*, 1963
#23 on the Billboard Pop Chart
℗ 2007, 2012 Capitol Records, LLC

15. **Back Home***
(Brian Wilson – Bob Norberg)
Produced by Brian Wilson
Lead Vocal: Brian
Stereo mix Produced by Mark Linett and Alan Boyd – Mixed by Mark Linett
Previously unreleased, recorded 1963
℗ 2013 Brother Records, Inc. under exclusive license to Capitol Records, LLC

16. **Be True To Your School** (Mono Single Version)
(Brian Wilson – Mike Love)
Produced by Brian Wilson
Lead Vocal: Mike
This version originally released as a mono single only in 1963
#6 on the Billboard Pop Chart
℗ 2001, 2012 Capitol Records, LLC

17. Ballad Of Ole' Betsy
(Brian Wilson – Roger Christian)
Produced by Brian Wilson
Lead Vocal: Brian
From the Capitol Records album *Little Deuce Coupe*, 1963
℗ 2001, 2012 Capitol Records, LLC

18. Little Saint Nick (Stereo Single Version)
(Brian Wilson – Mike Love)
Produced by Brian Wilson
Lead Vocal: Mike
This version originally released on the Capitol Records box set *The Beach Boys: U.S. Singles Collection – The Capitol Years 1962-1965*
Original mono version from the Capitol Records album *The Beach Boys' Christmas Album*, 1964 (single released in 1963)
℗ 2008, 2013 Capitol Records, LLC

19. Fun, Fun, Fun
(Brian Wilson – Mike Love)
Produced by Brian Wilson
Lead Vocal: Mike
From the Capitol Records album *Shut Down, Volume 2*, 1964
#5 on the Billboard Pop Chart
℗ 2001, 2012 Capitol Records, LLC

20. Little Honda
(Brian Wilson – Mike Love)
Produced by Brian Wilson
Lead Vocal: Mike
From the Capitol Records album *All Summer Long*, 1964
#65 on the Billboard Pop Chart
℗ 2007, 2012 Capitol Records, LLC

21. Don't Worry Baby (2009 Stereo Mix)
(Brian Wilson – Roger Christian)
Produced by Brian Wilson
Lead Vocal: Brian
Stereo mix Produced and Mixed by Mark Linett
From the Capitol Records album *Shut Down, Volume 2*, 1964
#24 on the Billboard Pop Chart
℗ 2009, 2012 Capitol Records, LLC

22. Why Do Fools Fall In Love (2009 Stereo Mix)
(Frankie Lymon – Morris Levy)
Produced by Brian Wilson
Lead Vocal: Brian
Stereo mix Produced by Mark Linett and Alan Boyd – Mixed by Mark Linett
From the Capitol Records album *Shut Down, Volume 2*, 1964
℗ 2009, 2012 Capitol Records, LLC

23. The Warmth Of The Sun
(Brian Wilson – Mike Love)
Produced by Brian Wilson
Lead Vocal: Brian
From the Capitol Records album *Shut Down, Volume 2*, 1964
℗ 2007, 2012 Capitol Records, LLC

24. I Get Around (with Session Intro – Mono)*
(Brian Wilson – Mike Love)
Produced by Brian Wilson
Lead Vocal: Mike & Brian
From the Capitol Records album *All Summer Long*, 1964
#1 on the Billboard Pop Chart
℗ 2013 Capitol Records, LLC

25. Wendy (2007 Stereo Mix)
(Brian Wilson – Mike Love)
Produced by Brian Wilson
Lead Vocal: Mike & Brian
Stereo mix Produced and Mixed by Mark Linett
From the Capitol Records album *All Summer Long*, 1964
#44 on the Billboard Pop Chart
℗ 2007, 2012 Capitol Records, LLC

26. All Summer Long (2007 Stereo Mix)
(Brian Wilson – Mike Love)
Produced by Brian Wilson
Lead Vocal: Mike
Stereo mix Produced and Mixed by Mark Linett
From the Capitol Records album *All Summer Long*, 1964
℗ 2007, 2012 Capitol Records, LLC

27. Girls On The Beach
(Brian Wilson – Mike Love)
Produced by Brian Wilson
Lead Vocal: Group (Solo: Dennis)
From the Capitol Records album *All Summer Long*, 1964
℗ 2001, 2012 Capitol Records, LLC

28. Don't Back Down
(Brian Wilson – Mike Love)
Produced by Brian Wilson
Lead Vocal: Mike & Brian
From the Capitol Records album *All Summer Long*, 1964
℗ 2001, 2012 Capitol Records, LLC

29. When I Grow Up (To Be A Man) (2012 Stereo Mix)
(Brian Wilson – Mike Love)
Produced by Brian Wilson
Lead Vocal: Mike & Brian
Stereo mix Produced and Mixed by Mark Linett
From the Capitol Records album *The Beach Boys Today!*, 1965 (single released in 1964)
#9 on the Billboard Pop Chart
℗ 2012 Capitol Records, LLC

30. All Dressed Up For School (Mono)
(Brian Wilson)
Produced by Brian Wilson
Lead Vocal: Carl
Recorded 1964 during sessions for The Beach Boys Today!
Originally released on the Capitol Records compilation *Little Deuce Coupe / All Summer Long*, 1990
℗ 2008, 2013 Capitol Records, LLC

31. Please Let Me Wonder (2007 Stereo Mix)
(Brian Wilson – Mike Love)
Produced by Brian Wilson
Lead Vocal: Brian & Mike
Stereo mix Produced and Mixed by Mark Linett
From the Capitol Records album *The Beach Boys Today!*, 1965
#52 on the Billboard Pop Chart
℗ 2007, 2012 Capitol Records, LLC

32. Kiss Me, Baby (2000 Stereo Mix)
(Brian Wilson – Mike Love)
Produced by Brian Wilson
Lead Vocal: Brian & Mike
Stereo mix Produced and Mixed by Mark Linett
From the Capitol Records album *The Beach Boys Today!*, 1965
℗ 2000, 2012 Capitol Records, LLC

33. In The Back of My Mind (2012 Stereo Mix)
(Brian Wilson – Mike Love)
Produced by Brian Wilson
Lead Vocal: Dennis
Stereo mix Produced by Mark Linett and Alan Boyd – Mixed by Mark Linett
From the Capitol Records album *The Beach Boys Today!*, 1965
℗ 2000, 2012 Capitol Records, LLC

34. Dance, Dance, Dance (2003 Stereo Mix)
(Brian Wilson – Carl Wilson - Mike Love)
Produced by Brian Wilson
Lead Vocal: Mike & Brian
Stereo mix Produced and Mixed by Mark Linett
From the Capitol Records album *The Beach Boys Today!*, 1965 (single released in 1964)
#8 on the Billboard Pop Chart
℗ 2003, 2012 Capitol Records, LLC

DISC TWO

1. Do You Wanna Dance (2012 Stereo Mix)
(Bobby Freeman)
Produced by Brian Wilson
Lead Vocal: Dennis
Stereo mix Produced by Mark Linett and Alan Boyd – Mixed by Mark Linett
From the Capitol Records album *The Beach Boys Today!*, 1965
#12 on the Billboard Pop Chart
℗ 2012 Capitol Records, LLC

2. Help Me, Rhonda (Mono Single Version)
(Brian Wilson – Mike Love)
Produced by Brian Wilson
Lead Vocal: Al
From the Capitol Records album *Summer Days (And Summer Nights!!)*, 1965
#1 on the Billboard Pop Chart
℗ 2001, 2012 Capitol Records, LLC

3. California Girls (2002 Stereo Mix)
(Brian Wilson – Mike Love)
Produced by Brian Wilson
Lead Vocal: Mike
Stereo mix Produced and Mixed by Mark Linett
From the Capitol Records album *Summer Days (And Summer Nights!!)*, 1965
#3 on the Billboard Pop Chart
℗ 2002, 2013 Capitol Records, LLC

4. Amusement Parks USA (Early Version)*
(Brian Wilson-Mike Love)
Produced by Brian Wilson
Lead Vocal: Mike & Brian
Stereo mix Produced by Mark Linett and Alan Boyd – Mixed by Mark Linett
Previously unreleased, recorded 1965
LP version from the Capitol Records album *Summer Days (And Summer Nights!!)*, 1965
℗ 2013 Capitol Records, LLC

5. Salt Lake City (2001 Stereo Mix)
(Brian Wilson-Mike Love)
Produced by Brian Wilson
Lead Vocal: Mike (with Brian)
Stereo mix Produced and Mixed by Mark Linett
From the Capitol Records album *Summer Days (And Summer Nights!!)*, 1965
℗ 2001, 2012 Capitol Records, LLC

6. Let Him Run Wild (2007 Stereo Mix)
(Brian Wilson-Mike Love)
Produced by Brian Wilson
Lead Vocal: Brian
Stereo mix Produced and Mixed by Mark Linett
From the Capitol Records album *Summer Days (And Summer Nights!!)*, 1965
℗ 2007, 2012 Capitol Records, LLC

7. Graduation Day (Session Excerpt and Master Take, 2012 Mix)*
(Joe Sherman - Noel Sherman)
Produced by Brian Wilson
Recorded 1965
Stereo mix Produced by Mark Linett and Alan Boyd – Mixed by Mark Linett
Originally released on the Capitol Records compilation *The Beach Boys Today! / Summer Days (And Summer Nights!!)*, 1990
℗ 2013 Capitol Records, LLC

8. The Little Girl I Once Knew (Mono)
(Brian Wilson)
Produced by Brian Wilson
Lead Vocal: Brian & Al (with Carl & Mike)
From the Capitol Records single *The Little Girl I Once Knew*, 1965 (non-LP single)
#20 on the Billboard Pop Chart
℗ 2013 Capitol Records, LLC

9. There's No Other (Like My Baby) (2012 "Unplugged" Mix with Party Session Intro)*
(Phil Spector – Leroy Bates)
Produced by Brian Wilson
Lead Vocal: Brian
Stereo mix Produced by Mark Linett and Alan Boyd – Mixed by Mark Linett
LP version from the Capitol Records album *Beach Boys Party!*, 1965
℗ 2013 Capitol Records, LLC

10. Barbara Ann (2012 Stereo Mix)
(Fred Fassert)
Produced by Brian Wilson
Lead Vocal: Brian & Dean Torrence
Stereo mix Produced and Mixed by Mark Linett
LP version from the Capitol Records album *Beach Boys Party!*, 1965
#2 on the Billboard Pop Chart
℗ 2012 Capitol Records, LLC

11. Radio Spot "Wonderful KYA" (Mono)
(The Beach Boys)
Produced by The Beach Boys
Originally released on the Capitol Records box set *Good Vibrations: Thirty Years Of The Beach Boys*, 1993
℗ 1993, 2013 Capitol Records, LLC

12. Sloop John B (1996 Stereo Mix)
(Trad; Arranged by Brian Wilson)
Produced by Brian Wilson
Lead Vocal: Brian & Mike
Stereo mix Produced and Mixed by Mark Linett under the supervision of Brian Wilson
From the Capitol Records album *Pet Sounds*, 1966
#3 on the Billboard Pop Chart
℗ 2001, 2012 Capitol Records, LLC

13. Wouldn't It Be Nice (2001 Stereo Mix)
(Brian Wilson – Tony Asher – Mike Love)
Produced by Brian Wilson
Lead Vocal: Brian & Mike
Stereo mix Produced and Mixed by Mark Linett under the supervision of Brian Wilson
From the Capitol Records album *Pet Sounds*, 1966
#8 on the Billboard Pop Chart
℗ 2001, 2013 Capitol Records, LLC

14. God Only Knows (1996 Stereo Mix)
(Brian Wilson – Tony Asher)
Produced by Brian Wilson
Lead Vocal: Carl
Stereo mix Produced and Mixed by Mark Linett under the supervision of Brian Wilson
From the Capitol Records album *Pet Sounds*, 1966
#39 on the Billboard Pop Chart
℗ 2001, 2012 Capitol Records, LLC

15. I Just Wasn't Made For These Times (1996 Stereo Mix)
(Brian Wilson – Tony Asher)
Produced by Brian Wilson
Lead Vocal: Brian
Stereo mix Produced and Mixed by Mark Linett under the supervision of Brian Wilson
From the Capitol Records album *Pet Sounds*, 1966
℗ 2001, 2012 Capitol Records, LLC

16. Caroline No (1996 Stereo Mix)
(Brian Wilson – Tony Asher)
Produced by Brian Wilson
Lead Vocal: Brian
Stereo mix Produced and Mixed by Mark Linett under the supervision of Brian Wilson
From the Capitol Records album *Pet Sounds*, 1966
#32 on the Billboard Pop Chart
℗ 2001, 2012 Capitol Records, LLC

17. Good Vibrations (Mono)
(Brian Wilson – Mike Love)
Produced by Brian Wilson
Lead Vocal: Carl & Mike
From the Brother Records album *Smiley Smile*, 1967 (single released in 1966)
#1 on the Billboard Pop Chart
℗ 2001, 2012 Capitol Records, LLC

18. Our Prayer (2012 "Smile Sessions" Stereo Mix)*
(Brian Wilson)
Produced by Brian Wilson
Stereo mix Produced by Mark Linett and Alan Boyd – Mixed by Mark Linett
Mono version from the Capitol Records box set *The Smile Sessions*, 2011
℗ 2013 Capitol Records, LLC

19. Heroes And Villains: Part 1 ("Smile Sessions" Mix – Mono)
(Brian Wilson – Van Dyke Parks)
Produced by Brian Wilson
Lead Vocal: Brian
Mono mix Produced by Mark Linett and Alan Boyd – Mixed by Mark Linett
From the Capitol Records box set *The Smile Sessions*, 2011
Single version released 1967, #12 on the Billboard Pop Chart
℗ 2011 Capitol Records, LLC

20. Heroes And Villains: Part 2 ("Smile Sessions" Mix – Mono)
(Brian Wilson – Van Dyke Parks)
Produced by Brian Wilson
Lead Vocal: Brian
Mono mix Produced by Mark Linett and Alan Boyd – Mixed by Mark Linett
From the Capitol Records box set *The Smile Sessions*, 2011
℗ 2011 Capitol Records, LLC

21. Vega-Tables ("Smile Sessions" Stereo Mix)
(Brian Wilson – Van Dyke Parks)
Produced by Brian Wilson
Lead Vocal: Al & Brian
Stereo mix Produced by Mark Linett and Alan Boyd – Mixed by Mark Linett
From the Capitol Records box set *The Smile Sessions*, 2011
℗ 2011 Capitol Records, LLC

22. Wind Chimes ("Smile Sessions" Stereo Mix)
(Brian Wilson – Van Dyke Parks)
Produced by Brian Wilson
Lead Vocal: Carl
Stereo mix Produced by Mark Linett and Alan Boyd – Mixed by Mark Linett
From the Capitol Records box set *The Smile Sessions*, 2011
℗ 2011 Capitol Records, LLC

23. The Elements: Fire (Mrs. O'Leary's Cow) ("Smile Sessions" Mix – Mono)
(Brian Wilson)
Produced by Brian Wilson
Mono mix Produced by Mark Linett and Alan Boyd – Mixed by Mark Linett
From the Capitol Records box set *The Smile Sessions*, 2011
℗ 2011 Capitol Records, LLC

24. Cabin Essence ("Smile Sessions" Mix – Mono)
(Brian Wilson – Van Dyke Parks)
Produced by Brian Wilson
Lead Vocal: Carl & Mike
Mono mix Produced by Mark Linett and Alan Boyd – Mixed by Mark Linett
From the Capitol Records box set *The Smile Sessions*, 2011
℗ 2011 Capitol Records, LLC

25. Heroes And Villains (2012 Stereo Mix)
(Brian Wilson – Van Dyke Parks)
Produced by Brian Wilson
Lead Vocal: Brian
Stereo mix Produced by Mark Linett and Alan Boyd – Mixed by Mark Linett
From the Brother Records album *Smiley Smile*, 1967
#12 on the Billboard Pop Chart
℗ 2012 Capitol Records, LLC

26. Wonderful (2012 Stereo Mix)
(Brian Wilson – Van Dyke Parks)
Produced by Brian Wilson
Lead Vocal: Carl
Stereo mix Produced by Mark Linett and Alan Boyd – Mixed by Mark Linett
From the Brother Records album *Smiley Smile*, 1967
℗ 2012 Capitol Records, LLC

27. Country Air (2012 Stereo Mix)*
(Brian Wilson – Mike Love)
Produced by The Beach Boys
Lead Vocal: Brian & Mike
Stereo mix Produced by Mark Linett and Alan Boyd – Mixed by Mark Linett
From the Capitol Records album *Wild Honey*, 1967
℗ 2013 Capitol Records, LLC

28. Wild Honey (2012 Stereo Mix)
(Brian Wilson – Mike Love)
Produced by The Beach Boys
Lead Vocal: Carl
Stereo mix Produced and Mixed by Mark Linett
From the Capitol Records album *Wild Honey*, 1967
#31 on the Billboard Pop Chart
℗ 2012 Capitol Records, LLC

DISC THREE

1. Darlin' (2012 Stereo Mix)
(Brian Wilson – Mike Love)
Produced by The Beach Boys
Lead Vocal: Carl
Stereo mix Produced and Mixed by Mark Linett
From the Capitol Records album *Wild Honey*, 1967
#19 on the Billboard Pop Chart
℗ 2012 Capitol Records, LLC

2. Let The Wind Blow (2001 Stereo Mix)
(Brian Wilson – Mike Love)
Produced by The Beach Boys
Lead Vocal: Mike & Brian (with Carl)
Stereo mix Produced and Mixed by Mark Linett
From the Capitol Records album *Wild Honey*, 1967
℗ 2001, 2013 Capitol Records, LLC

3. Meant For You (Alternate Version)*
(Brian Wilson - Mike Love)
Produced by Brian Wilson
Lead Vocal: Brian and Mike
Mix Produced by Mark Linett and Alan Boyd – Mixed by Mark Linett
Previously unreleased, recorded 1968
Original version from the Capitol Records album *Friends*, 1968
℗ 2013 Capitol Records, LLC

4. Friends
(Brian Wilson – Dennis Wilson – Carl Wilson – Al Jardine)
Produced by The Beach Boys
Lead Vocal: Carl (with Brian)
From the Capitol Records album *Friends*, 1968
#47 on the Billboard Pop Chart
℗ 2007, 2012 Capitol Records, LLC

5. Little Bird
(Dennis Wilson – Steve Kalinich)
Produced by Dennis Wilson and Brian Wilson
Lead Vocal: Dennis & Carl
From the Capitol Records album *Friends*, 1968
℗ 2001, 2013 Capitol Records, LLC

6. Busy Doin' Nothin'
(Brian Wilson)
Produced by Brian Wilson
Lead Vocal: Brian
From the Capitol Records album *Friends*, 1968
℗ 2001, 2013 Capitol Records, LLC

7. Sail Plane Song (2012 Stereo Mix)*
(Brian Wilson – Carl Wilson)
Produced by Brian Wilson
Lead Vocal: Brian
Recorded 1968 during sessions for *20/20*
Stereo mix Produced by Mark Linett and Alan Boyd – Mixed by Mark Linett
Originally released on the Capitol Records album *Endless Harmony Soundtrack*, 1998
℗ 1998, 2013 Brother Records Inc. under exclusive license to Capitol Records, LLC

8. We're Together Again (2012 Stereo Mix)*
(Brian Wilson – Ron Wilson)
Produced by The Beach Boys
Lead Vocal: Brian & Carl
Recorded 1968 during sessions for *20/20*
Stereo mix Produced by Mark Linett and Alan Boyd – Mixed by Mark Linett
Originally released on the Capitol Records compilation *Friends / 20/20*, 1990
℗ 2013 Capitol Records, LLC

9. Radio Spot "Murray The K" (Mono)
(The Beach Boys)
Produced by The Beach Boys
Originally released on the Capitol Records box set *Good Vibrations: Thirty Years Of The Beach Boys*, 1993
℗ 1993, 2013 Capitol Records, LLC

10. Do It Again (2012 Stereo Mix)*
(Brian Wilson – Mike Love)
Produced by Brian Wilson and Carl Wilson
Lead Vocal: Mike (with Carl)
Stereo mix Produced and Mixed by Mark Linett
Originally released on the Capitol Records album *20/20*, 1969 (single released 1968)
#20 on the Billboard Pop Chart
℗ 2013 Capitol Records, LLC

11. Old Man River (Vocal Section)
(Jerome Kern – Oscar Hammerstein II)
Produced by Brian Wilson
Recorded 1968 during sessions for *20/20*
Mix Produced and Mixed by Mark Linett
From the Capitol Records compilation *Hawthorne*, 2001
℗ 2001, 2013 Capitol Records, LLC

12. Be With Me
(Dennis Wilson)
Produced by Dennis Wilson
Lead Vocal: Dennis
From the Capitol Records album *20/20*, 1969
℗ 2001, 2013 Capitol Records, LLC

13. I Can Hear Music
(Jeff Barry – Phil Spector – Ellie Greenwich)
Produced by Carl Wilson
Lead Vocal: Carl
From the Capitol Records album *20/20*, 1969
#24 on the Billboard Pop Chart
℗ 2001, 2012 Capitol Records, LLC

14. Time To Get Alone
(Brian Wilson)
Produced by Brian Wilson and Carl Wilson
Lead Vocal: Carl (with Brian & Al)
From the Capitol Records album *20/20*, 1969
℗ 2001, 2013 Capitol Records, LLC

15. I Went To Sleep
(Brian Wilson – Carl Wilson)
Produced by Brian Wilson
Lead Vocal: Brian
From the Capitol Records album *20/20*, 1969
℗ 2001, 2013 Capitol Records, LLC

16. Can't Wait Too Long (A Cappella)
(Brian Wilson)
Produced by Brian Wilson
Lead Vocal: Brian
Mix Produced and Mixed by Mark Linett
Recorded 1968
Originally released on the Capitol Records compilation *Hawthorne*, 2001
℗ 2001, 2013 Capitol Records, LLC

17. Break Away (Alternate Version)
(Brian Wilson – Reggie Dunbar)
Produced by Brian Wilson and Murry Wilson
Lead Vocal: Brian, Carl & Al (with Mike)
Mix Produced and Mixed by Mark Linett
Original version released on the Capitol Records single "Breakaway", 1969; This version originally released on the Capitol Records compilation *Hawthorne*, 2001. #63 on the Billboard Pop Chart (Single version)
℗ 2001, 2013 Capitol Records, LLC

18. Celebrate The News
(Dennis Wilson – Gregg Jakobson)
Produced by Dennis Wilson
Lead Vocal: Dennis
From the Capitol Records single "Breakaway", 1969 (B-side)
℗ 2001, 2013 Capitol Records, LLC

19. Cotton Fields (The Cotton Song) (Single Version, 2001 Stereo Mix)
(Huddie Ledbetter)
Produced by Al Jardine
Lead Vocal: Al
Stereo mix Produced and Mixed by Mark Linett
From the Capitol Records single "Cottonfields", 1970 (non-LP single)
℗ 2001, 2012 Capitol Records, LLC

20. Susie Cincinnati (2012 Mix)*
(Al Jardine)
Produced by Brian Wilson and Al Jardine
Lead Vocal: Al
Mix Produced and Mixed by Mark Linett
Originally released on the Brother Records single Add Some Music To Your Day, 1970
Later appeared on the Brother Records album *15 Big Ones*, 1976 (Recorded 1970)
℗ 2013 Brother Records, Inc. under exclusive license to Capitol Records, LLC

21. Good Time
(Brian Wilson - Al Jardine)
Produced by Brian Wilson
Mixdown Producer: Carl Wilson
Lead Vocal: Brian
Recorded 1970 during sessions for Sunflower
From the Brother Records album *The Beach Boys Love You*, 1977
℗ 1977, 2013 Brother Records, Inc. under exclusive license to Capitol Records, LLC

22. Slip On Through
(Dennis Wilson)
Produced by Dennis Wilson
Lead Vocal: Dennis
From the Brother Records album Sunflower, 1970
℗ 2009 Brother Records, Inc. under exclusive license to Capitol Records, LLC

23. Add Some Music To Your Day
(Brian Wilson – Mike Love – Joe Knott)
Produced by Brian Wilson
Lead Vocal: Mike, Bruce, Carl, Brian, Al
From the Brother Records album *Sunflower*, 1970
#64 on the Billboard Pop Chart
℗ 2009 Brother Records, Inc. under exclusive license to Capitol Records, LLC

24. This Whole World
(Brian Wilson)
Produced by Brian Wilson and Carl Wilson
Lead Vocal: Carl
From the Brother Records album *Sunflower*, 1970
℗ 2009 Brother Records, Inc. under exclusive license to Capitol Records, LLC

25. Forever
(Dennis Wilson – Gregg Jakobson)
Produced by Dennis Wilson
Lead Vocal: Dennis
From the Brother Records album *Sunflower*, 1970
℗ 2009 Brother Records, Inc. under exclusive license to Capitol Records, LLC

26. It's About Time
(Dennis Wilson – Bob Burchman – Al Jardine – Carl Wilson)
Produced by Dennis Wilson and Carl Wilson
Lead Vocal: Carl (with Mike)
From the Brother Records album *Sunflower*, 1970
℗ 2009 Brother Records, Inc. under exclusive license to Capitol Records, LLC

27. Soulful Old Man Sunshine
(Brian Wilson – Rick Henn)
Produced by Brian Wilson and Rick Henn
Lead Vocal: Carl
Mix assembled by Rick Henn
From the Capitol Records compilation *Endless Harmony*, 1998 (Recorded 1969)
℗ 1998, 2013 Brother Records, Inc. under exclusive license to Capitol Records, LLC

28. Fallin' In Love (2009 Stereo Mix)
(Dennis Wilson)
Produced by Dennis Wilson
Lead Vocal: Dennis
Stereo mix Produced by Mark Linett and Alan Boyd – Mixed by Mark Linett
Original version from the EMI/Stateside single "Sound of Free" (UK & Europe, 1970, credited to Dennis Wilson & Rumbo); This version originally released on the Capitol Records compilation *Summer Love Songs*, 2009
℗ 2009 Brother Records, Inc. under exclusive license to Capitol Records, LLC

29. Sound Of Free (Mono Single Version)
(Dennis Wilson – Mike Love)
Produced by Dennis Wilson
Lead Vocal: Dennis
From the EMI/Stateside single "Sound of Free" (UK & Europe, 1970, credited to Dennis Wilson & Rumbo)
℗ 2013 Brother Records, Inc. under exclusive license to Capitol Records, LLC

30. 'Til I Die
(Brian Wilson)
Produced by Brian Wilson and Carl Wilson
Lead Vocal: Brian
From the Brother Records album *Surf's Up*, 1971
℗ 2009 Brother Records, Inc. under exclusive license to Capitol Records, LLC

31. Surf's Up
(Brian Wilson – Van Dyke Parks)
Produced by Brian Wilson and Carl Wilson
Lead Vocal: Carl & Brian
From the Brother Records album *Surf's Up*, 1971
℗ 2009 Brother Records, Inc. under exclusive license to Capitol Records, LLC

DISC FOUR

1. Don't Go Near The Water
(Al Jardine – Mike Love)
Produced by Al Jardine and Carl Wilson
Lead Vocal: Mike & Al
From the Brother Records album *Surf's Up*, 1971
℗ 2009 Brother Records, Inc. under exclusive license to Capitol Records, LLC

2. Disney Girls (1957)
(Bruce Johnston)
Produced by Bruce Johnston
Lead Vocal: Bruce
From the Brother Records album *Surf's Up*, 1971
℗ 2013 Brother Records, Inc. under exclusive license to Capitol Records, LLC

3. Feel Flows
(Carl Wilson – Jack Rieley)
Produced by Carl Wilson
Lead Vocal: Carl
From the Brother Records album *Surf's Up*, 1971
℗ 2013 Brother Records, Inc. under exclusive license to Capitol Records, LLC

4. (Wouldn't It Be Nice To) Live Again*
(Dennis Wilson – Stanley Shapiro)
Produced by Dennis Wilson
Lead Vocal: Dennis
Stereo mix Produced by Mark Linett and Alan Boyd – Mixed by Mark Linett
Previously unreleased, recorded 1971 during sessions for *Surf's Up*
℗ 2013 Brother Records, Inc. under exclusive license to Capitol Records, LLC

5. Marcella
(Brian Wilson – Tandyn Almer – Jack Rieley)
Produced by Carl Wilson
Lead Vocal: Carl & Mike
From the Brother Records album *Carl and the Passions "So Tough"*, 1972
℗ 1972, 2013 Brother Records, Inc. under exclusive license to Capitol Records, LLC

6. All This Is That
(Al Jardine – Mike Love – Carl Wilson)
Produced by Al Jardine and Carl Wilson
Lead Vocal: Al, Carl & Mike
From the Brother Records album *Carl and the Passions "So Tough"*, 1972
℗ 1972, 2012 Brother Records, Inc. under exclusive license to Capitol Records, LLC

7. Sail On, Sailor
(Brian Wilson – Tandyn Almer – Van Dyke Parks – Jack Rieley – Raymond Kennedy)
Produced by Carl Wilson
Lead Vocal: Blondie Chaplin
From the Brother Records album *Holland*, 1973
#49 on the Billboard Pop Chart (re-charted in 1975, original chart position #79 in 1973)
℗ 1973, 2012 Brother Records, Inc. under exclusive license to Capitol Records, LLC

8. The Trader
(Carl Wilson – Jack Rieley)
Produced by Carl Wilson
Lead Vocal: Carl
From the Brother Records album *Holland*, 1973
℗ 1973, 2013 Brother Records, Inc. under exclusive license to Capitol Records, LLC

9. California Saga (On My Way To Sunny Californ-I-A)
(Al Jardine)
Produced by Al Jardine
Lead Vocal: Mike (with Brian)
From the Brother Records album *Holland*, 1973
#84 on the Billboard Pop Chart
℗ 1973, 2012 Brother Records, Inc. under exclusive license to Capitol Records, LLC

10. Rock And Roll Music (2012 Mix w/Extra Verse)*
(Chuck Berry)
Produced by Brian Wilson
Lead Vocal: Mike
Mix Produced by Mark Linett and Alan Boyd – Mixed by Mark Linett
Original version from the Brother Records album *15 Big Ones*, 1976
#5 on the Billboard Pop Chart
℗ 2013 Brother Records, Inc. under exclusive license to Capitol Records, LLC

11. It's OK (Alternate Mix)*
(Brian Wilson – Mike Love)
Produced by Brian Wilson
Lead Vocal: Mike (with Dennis)
1976 Alternate Mix
This version previously unreleased. Original version from the Brother Records album *15 Big Ones*, 1976
#29 on the Billboard Pop Chart
℗ 2013 Brother Records, Inc. under exclusive license to Capitol Records, LLC

12. Had To Phone Ya
(Brian Wilson – Mike Love – Diane Rovell)
Produced by Brian Wilson
Lead Vocal: Mike, Al, Carl, Dennis & Brian
From the Brother Records album *15 Big Ones*, 1976
℗ 1976, 2013 Brother Records, Inc. under exclusive license to Capitol Records, LLC

13. Let Us Go On This Way
(Brian Wilson – Mike Love)
Produced by Brian Wilson
Mixdown Producer: Carl Wilson
Lead Vocal: Carl & Mike
From the Brother Records album *The Beach Boys Love You*, 1977
℗ 1977, 2013 Brother Records, Inc. under exclusive license to Capitol Records, LLC

14. I'll Bet He's Nice
(Brian Wilson)
Produced by Brian Wilson
Mixdown Producer: Carl Wilson
Lead Vocal: Dennis & Brian (with Carl)
From the Brother Records album *The Beach Boys Love You*, 1977
℗ 1977, 2013 Brother Records, Inc. under exclusive license to Capitol Records, LLC

15. Solar System
(Brian Wilson)
Produced by Brian Wilson
Mixdown Producer: Carl Wilson
Lead Vocal: Brian
From the Brother Records album *The Beach Boys Love You*, 1977
℗ 1977, 2013 Brother Records, Inc. under exclusive license to Capitol Records, LLC

16. The Night Was So Young
(Brian Wilson)
Produced by Brian Wilson
Mixdown Producer: Carl Wilson
Lead Vocal: Carl (with Brian)
From the Brother Records album *The Beach Boys Love You*, 1977
℗ 1977, 2013 Brother Records, Inc. under exclusive license to Capitol Records, LLC

17. It's Over Now (Alternate Mix)*
(Brian Wilson)
Produced by Brian Wilson
Lead Vocal: Carl (with Brian & Marilyn)
Recorded 1977, from the unreleased *Adult Child* album sessions
Original mix released on the Capitol Records box set
Good Vibrations: Thirty Years Of The Beach Boys, 1993
℗ 2013 Brother Records, Inc. under exclusive license to Capitol Records, LLC

18. Come Go With Me
(C.E. Quick)
Produced by Al Jardine
Lead Vocal: Al
From the Brother Records album *M.I.U.*, 1978
#17 on the Billboard Pop Chart, 1981
℗ 1978, 2013 Brother Records, Inc. under exclusive license to Capitol Records, LLC

19. California Feelin'*
(Brian Wilson – Stephen Kalinich)
Produced by Brian Wilson and Bruce Johnston
Lead Vocal: Carl & Bruce (with Brian)
Mix Produced, Edited and Mixed by Alan Boyd and Mark Linett
Previously unreleased, recorded 1978 during sessions for *L.A. (Light Album)*
℗ 2013 Brother Records, Inc. under exclusive license to Capitol Records, LLC

20. Brian's Back (Alternate Mix)*
(Mike Love)
Produced by Paul Fauerso
Lead Vocal: Mike & Carl
Recorded 1978, from Mike Love's unreleased *First Love* album sessions
Original mix released on the Capitol Records compilation *Endless Harmony*, 1998
℗ 2013 Brother Records, Inc. under exclusive license to Capitol Records, LLC

21. Good Timin'
(Brian Wilson – Carl Wilson)
Produced by James William Guercio, Bruce Johnston and Carl Wilson
Lead Vocal: Carl
From the Caribou Records album *L.A. (Light Album)*, 1979
#40 on the Billboard Pop Chart
℗1979, 2012 Brother Records, Inc. under exclusive license to Capitol Records, LLC

22. Angel Come Home
(Carl Wilson – Geoffrey Cushing-Murray)
Produced by James William Guercio, Bruce Johnston and Carl Wilson
Lead Vocal: Dennis
From the Caribou Records album *L.A. (Light Album)*, 1979
℗ 1979, 2013 Brother Records, Inc. under exclusive license to Capitol Records, LLC

23. Baby Blue
(Dennis Wilson – Gregg Jakobson – Karen Lamm)
Produced by James William Guercio, Bruce Johnston and Dennis Wilson
Lead Vocal: Carl & Dennis
From the Caribou Records album *L.A. (Light Album)*, 1979
℗ 1979, 2012 Brother Records, Inc. under exclusive license to Capitol Records, LLC

24. It's A Beautiful Day (Single Edit) (2012 Mix)*
(Al Jardine - Mike Love)
Produced by Bruce Johnston
Lead Vocal: Al, Mike & Carl
Mix Produced by Mark Linett and Alan Boyd – Mixed by Mark Linett
Original mix from the motion picture soundtrack *Americathon* and the
Caribou single *It's A Beautiful Day*, 1979
℗ 1979, 2013 Brother Records, Inc. under exclusive license to Capitol Records, LLC

25. Goin' To The Beach*
(Mike Love)
Produced by Bruce Johnston and Mike Love
Lead Vocal: Mike
Mix Produced by Mark Linett and Alan Boyd – Mixed by Mark Linett
Previously unreleased, recorded 1979 during sessions for *Keepin' The Summer Alive*
℗ 2013 Brother Records, Inc. under exclusive license to Capitol Records, LLC

DISC FIVE

1. Goin' On
(Brian Wilson – Mike Love)
Produced by Bruce Johnston
Lead Vocal: Mike, Carl & Brian
From the Caribou Records album *Keepin' The Summer Alive*, 1980
#83 on the Billboard Pop Chart
℗ 1980, 2013 Brother Records, Inc. under exclusive license to Capitol Records, LLC

2. Why Don't They Let Us Fall In Love*
(Jeff Barry – Phil Spector – Ellie Greenwich)
Produced by Brian Wilson
Lead Vocal: Mike & Brian
Mix Produced by Mark Linett and Alan Boyd – Mixed by Mark Linett
Previously unreleased. Recorded 1980
℗ 2013 Brother Records, Inc. under exclusive license to Capitol Records, LLC

3. Da Doo Ron Ron*
(Jeff Barry – Ellie Greenwich – Phil Spector)
Produced by Bruce Johnston
Lead Vocal: Carl
Mix Produced by Mark Linett and Alan Boyd – Mixed by Mark Linett
Previously unreleased, recorded 1979 during sessions for *Keepin' The Summer Alive*
℗ 2013 Brother Records, Inc. under exclusive license to Capitol Records, LLC

4. Getcha Back
(Mike Love – Terry Melcher)
Produced by Steve Levine
Lead Vocal: Mike & Brian
From the Caribou Records album *The Beach Boys*, 1985
#26 on the Billboard Pop Chart
℗ 2000, 2012 Brother Records, Inc. under exclusive license to Capitol Records, LLC

5. California Dreamin'
(John Phillips – Michelle Gilliam)
Produced by Terry Melcher
Lead Vocal: Al & Carl
From the Capitol Records album *Made In U.S.A.*, 1986
#57 on the Billboard Pop Chart
℗ 1986, 2013 Brother Records, Inc. under exclusive license to Capitol Records, LLC

6. Kokomo
(John Phillips – Mike Love – Terry Melcher – Scott McKenzie)
Produced by Terry Melcher
Lead vocal: Mike & Carl
From the Elektra Records Soundtrack *Cocktail*, 1988
#1 on the Billboard Pop Chart
℗ 1988 Elektra/Asylum Records/Touchstone Pictures
Produced Under License From Elektra Entertainment Group
Courtesy of Rhino Entertainment Company

7. Soul Searchin'*
(Brian Wilson – Andy Paley)
Produced by Brian Wilson, Andy Paley and Don Was
Lead vocal: Carl
Mix Produced by Mark Linett and Alan Boyd – Mixed by Mark Linett
Previously unreleased version, recorded 1995
℗ 2013 Brother Records, Inc. under exclusive license to Capitol Records, LLC

8. You're Still A Mystery*
(Brian Wilson – Andy Paley)
Produced by Don Was, Brian Wilson and Andy Paley
Lead Vocal: Brian (with Carl, Mike, Al & Matt Jardine)
Mix Produced by Mark Linett and Alan Boyd – Mixed by Mark Linett
Previously unreleased, recorded 1995
℗ 2013 Brother Records, Inc. under exclusive license to Capitol Records, LLC

9. That's Why God Made The Radio
(Brian Wilson – Jim Peterik – Larry Millas – Joe Thomas)
Produced by Brian Wilson
Executive Producer Mike Love
Lead Vocal: Brian, Mike, Al & Bruce (with Jeffrey Foskett)
From the Brother Records album *That's Why God Made The Radio*, 2012
#3 on the Billboard Top 200 Albums Chart
#10 on the Mediabase Classic Rock Chart
℗ 2012 Brother Records, Inc. under exclusive license to Capitol Records, LLC

10. Isn't It Time (Single Version)
(Brian Wilson – Mike Love - Jim Peterik – Larry Millas – Joe Thomas)
Produced by Brian Wilson
Executive Producer Mike Love
Lead Vocal: Brian, Bruce, Al & Mike (with Jeffrey Foskett)
From the Brother Records album *That's Why God Made The Radio*, 2012
#3 on the Billboard Top 200 Albums Chart
℗ 2012 Brother Records, Inc. under exclusive license to Capitol Records, LLC

THE BEACH BOYS LIVE

11. Runaway (Chicago 1965 – w/Concert Promo Intro – Mono)*
(Del Shannon – Max Crook)
Lead Vocal: Al
Previously unreleased. Recorded live in Chicago, IL 3/26/65
℗ 2013 Brother Records, Inc. under exclusive license to Capitol Records, LLC

12. You're So Good To Me (Paris 1966 – Mono)*
(Brian Wilson - Mike Love)
Lead Vocal: Al
Previously unreleased. Recorded live in Paris 10/25/66
℗ 2013 Brother Records, Inc. under exclusive license to Capitol Records, LLC

13. The Letter (Hawaii 1967 Rehearsal)*
(Wayne Carson Thompson)
Lead Vocal: Brian
Previously unreleased. Recorded live in Hawaii (Rehearsal) 8/25/67
℗ 2013 Brother Records, Inc. under exclusive license to Capitol Records, LLC

14. Friends (Chicago 1968 – Mono)*
(Brian Wilson – Carl Wilson – Dennis Wilson – Al Jardine)
Lead Vocal: Carl
Previously unreleased. Recorded live in Chicago, IL 7/5/68
℗ 2013 Brother Records, Inc. under exclusive license to Capitol Records, LLC

15. Little Bird (Chicago 1968 – Mono)*
(Dennis Wilson – Steve Kalinich)
Lead Vocal: Dennis (with Carl)
Live soundboard mix by Steve Desper
Previously unreleased. Recorded live in Chicago, IL 7/5/68
℗ 2013 Brother Records, Inc. under exclusive license to Capitol Records, LLC

16. All I Want To Do (London 1968)*
(Dennis Wilson)
Lead Vocal: Mike
This version previously unreleased. Partial version from the Capitol Records compilation
Beach Boys Rarities, 1983. Recorded live in London 12/1/68
℗ 2013 Brother Records, Inc. under exclusive license to Capitol Records, LLC

17. Help Me, Rhonda (New Jersey 1972)*
(Brian Wilson – Mike Love)
Lead Vocal: Dennis
Previously unreleased. Recorded live in Passaic, NJ 11/19/72
℗ 2013 Brother Records, Inc. under exclusive license to Capitol Records, LLC

18. Wild Honey (New Jersey 1972)*
(Brian Wilson – Mike Love)
Lead Vocal: Blondie Chaplin
Previously unreleased. Recorded live in Passaic, NJ 11/19/72
℗ 2013 Brother Records, Inc. under exclusive license to Capitol Records, LLC

19. Only With You (New York 1972)*
(Dennis Wilson – Mike Love)
Lead Vocal: Carl & Dennis
Previously unreleased. Recorded live at Carnegie Hall, NYC 11/23/72
℗ 2013 Brother Records, Inc. under exclusive license to Capitol Records, LLC

20. It's About Time (Chicago 1973)*
(Dennis Wilson – Bob Burchman – Al Jardine – Carl Wilson)
Lead Vocal: Carl (with Mike)
Previously unreleased. Recorded live in Chicago, IL 8/15/73
℗ 2013 Brother Records, Inc. under exclusive license to Capitol Records, LLC

21. I Can Hear Music (Maryland 1975)*
(Jeff Barry – Phil Spector – Ellie Greenwich)
Lead Vocal: Carl
Previously unreleased. Recorded live in Largo, MD 6/27/75
℗ 2013 Brother Records, Inc. under exclusive license to Capitol Records, LLC

22. Vegetables (New York 1993)*
(Brian Wilson – Van Dyke Parks)
Lead Vocal: Carl & Al
Previously unreleased. Recorded live in New York 11/26/93
℗ 2013 Brother Records, Inc. under exclusive license to Capitol Records, LLC

23. Wonderful (New York 1993)
(Brian Wilson – Van Dyke Parks)
Lead Vocal: Carl
Recorded live in New York 11/26/93
℗ 2013 Brother Records, Inc. under exclusive license to Capitol Records, LLC

24. Sail On Sailor (Louisville 1995)*
(Brian Wilson – Tandyn Almer – Van Dyke Parks – Jack Rieley – Raymond Kennedy)
Lead Vocal: Carl
Live soundboard mix by Jeff Peters
Previously unreleased. Recorded live in Louisville, KY 11/5/95
℗ 2013 Brother Records, Inc. under exclusive license to Capitol Records, LLC

25. Summer In Paradise (Wembley, 1993)
(Mike Love – Terry Melcher – Craig Fall)
Lead Vocal: Mike & Bruce
Produced by Jeff Peters
Recorded live at Wembley Arena, 1993
From the Brother Records single "Summer In Paradise", 1993
℗ 1993, 2013 Brother Records, Inc. under exclusive license to Capitol Records, LLC

CD 5: Mixes for Tracks 11-13 & 16-23 Produced by Mark Linett and Alan Boyd - Mixed by Mark Linett

DISC SIX

FROM THE VAULTS...

1. Radio Spot (1966 – Mono)
(The Beach Boys)
Produced by The Beach Boys
Recorded 1966
Originally released on the Capitol Records box set *Good Vibrations: Thirty Years Of The Beach Boys*, 1993
℗ 1993, 2013 Capitol Records, LLC

2. Slip On Through (A Cappella Mix)*
(Dennis Wilson)
Produced by The Beach Boys
Lead Vocal: Dennis
Previously unreleased. Original version from the Brother Records album *Sunflower*, 1970
℗ 2013 Brother Records, under exclusive license to Capitol Records, LLC

3. Don't Worry Baby (Stereo Session Outtake w/ Alternate Lead Vocal)*
(Brian Wilson – Roger Christian)
Produced by Brian Wilson
Lead Vocal: Brian
Previously unreleased. Original version from the Capitol Records album *Shut Down, Volume 2*, 1964
℗ 2013 Capitol Records, LLC

4. Pom Pom Play Girl (Vocal Session Highlight)*
(Brian Wilson – Gary Usher)
Produced by Brian Wilson
Lead Vocal: Carl (with Mike)
Previously unreleased. Original version from the Capitol Records album *Shut Down, Volume 2*, 1964
℗ 2013 Capitol Records, LLC

5. Guess I'm Dumb (Instrumental Track w/Background Vocals)*
(Brian Wilson – Russ Titelman)
Produced by Brian Wilson
Previously unreleased track mix. Recorded 1964 during sessions for *The Beach Boys Today!*, later used as a backing track for the Glen Campbell single released by Capitol in 1965
℗ 2013 Capitol Records, LLC

6. Sherry She Needs Me (1965 Track w/1976 Vocal)*
(Brian Wilson – Russ Titelman)
Produced by Brian Wilson
Lead Vocal: Brian
Previously unreleased; track and tag vocals recorded 1965 during sessions for *Summer Days (And Summer Nights!!)*, lead and backing vocals added 1976 during sessions for *The Beach Boys Love You*.
℗ 2013 Brother Records, Inc. under exclusive license to Capitol Records, LLC

7. Mona Kana (Instrumental Track)*
(Dennis Wilson - Stephen Kalinich)
Produced by Dennis Wilson
Previously unreleased, recorded 1968 during sessions for *20/20*
℗ 2013 Brother Records, Inc. under exclusive license to Capitol Records, LLC

8. This Whole World (A Cappella)*
(Brian Wilson)
Produced by Brian Wilson and Carl Wilson
Lead Vocal: Carl & Brian
Previously unreleased. Original version from the Brother Records album *Sunflower*, 1970
℗ 2013 Brother Records, under exclusive license to Capitol Records, LLC

9. Where Is She?*
(Brian Wilson)
Produced by Brian Wilson
Lead Vocal: Brian
Previously unreleased, recorded 1969 during sessions for *Sunflower*
℗ 2013 Brother Records, Inc. under exclusive license to Capitol Records, LLC

10. Had To Phone Ya (Instrumental Track)*
(Brian Wilson – Mike Love – Diane Rovell)
Produced by Brian Wilson
Previously unreleased. Original version from the Brother Records album *15 Big Ones*, 1976
℗ 2013 Brother Records, Inc. under exclusive license to Capitol Records, LLC

11. SMiLE Backing Vocals Montage (from "The Smile Sessions")
(Brian Wilson – Van Dyke Parks)
Produced by Brian Wilson
From the Capitol Records box set *The Smile Sessions*, 2011
℗ 2011 Capitol Records, LLC

12. Good Vibrations (Stereo Track Sections)
(Brian Wilson – Mike Love)
Produced by Brian Wilson
From the Capitol Records compilation *Hawthorne*, 2001
℗ 2001, 2013 Capitol Records, LLC

13. Be With Me (Demo)*
(Dennis Wilson)
Produced by Dennis Wilson
Lead Vocal: Dennis
Previously unreleased, recorded 1968 during sessions for *20/20*
℗ 2013 Brother Records, Inc. under exclusive license to Capitol Records, LLC

14. I Believe In Miracles (Vocal Section)*
(Brian Wilson)
Produced by Brian Wilson
Previously unreleased, recorded 1967 during sessions for *Smiley Smile*
℗ 2013 Capitol Records, LLC

15. Why (Instrumental Track)*
(Brian Wilson)
Produced by Brian Wilson
Previously unreleased, recorded 1977 during sessions for the *M.I.U. Album*
℗ 2013 Brother Records, Inc. under exclusive license to Capitol Records, LLC

16. Barnyard Blues*
(Dennis Wilson)
Produced by Dennis Wilson
Lead Vocal: Dennis (with Carl and Ricky)
Previously unreleased, recorded circa 1974
℗ 2013 Brother Records, Inc. under exclusive license to Capitol Records, LLC

17. Don't Go Near The Water (Instrumental Track)*
(Al Jardine – Mike Love)
Produced by Al Jardine and Carl Wilson
Previously unreleased. Original version from the Brother Records album *Surf's Up*, 1971
℗ 2013 Brother Records, Inc. under exclusive license to Capitol Records, LLC

18. You've Lost That Lovin' Feeling* (Barry Mann - Phil Spector – Cynthia Weill)
Produced by Brian Wilson
Lead Vocal: Brian
Previously unreleased, recorded 1976 during sessions for *The Beach Boys Love You*
℗ 2013 Brother Records, Inc. under exclusive license to Capitol Records, LLC

19. Transcendental Meditation (Instrumental Track)*
(Brian Wilson – Mike Love – Al Jardine)
Produced by Brian Wilson
Previously unreleased. Original version from the Capitol Records album *Friends*, 1968
℗ 2013 Brother Records, Inc. under exclusive license to Capitol Records, LLC

20. Our Sweet Love (Vocals w/Strings)*
(Brian Wilson – Carl Wilson – Al Jardine)
Produced by The Beach Boys
Lead Vocal: Carl
Previously unreleased. Original version from the Brother Records album *Sunflower*, 1970
℗ 2013 Brother Records, Inc. under exclusive license to Capitol Records, LLC

21. Back Home (1970 Version)*
(Brian Wilson – Al Jardine – Bob Norberg)
Produced by Al Jardine
Lead Vocal: Al
Previously unreleased, recorded 1970 during sessions for *Sunflower*
℗ 2013 Brother Records, Inc. under exclusive license to Capitol Records, LLC

22. California Feelin' (Original Demo)*
(Brian Wilson – Stephen Kalinich)
Produced by Brian Wilson
Lead Vocal: Brian
Previously unreleased, recorded 1974
℗ 2013 Brother Records, Inc. under exclusive license to Capitol Records, LLC

23. California Girls ("Lei'd In Hawaii" Studio Version)*
(Brian Wilson – Mike Love)
Produced by Brian Wilson
Lead Vocal: Mike
Previously unreleased, recorded 1967
℗ 2013 Capitol Records, LLC

24. Help You, Rhonda ("Lei'd In Hawaii" Studio Version)*
(Brian Wilson – Mike Love)
Produced by Brian Wilson
Lead Vocal: Al
Previously unreleased, recorded 1967
℗ 2013 Capitol Records, LLC

25. Surf's Up (1967 version) (2012 Mix)*
(Brian Wilson – Van Dyke Parks)
Produced by Brian Wilson
Lead Vocal: Brian
Recorded 1967
Original version from the Brother Records album *Surf's Up*, 1971; This version originally released on the Capitol Records album *The Smile Sessions*, 2011, then re-mixed in 2012
℗ 2013 Capitol Records, LLC

26. My Love Lives On*
(Dennis Wilson - Stephen Kalinich)
Produced by Dennis Wilson
Lead Vocal: Dennis
Previously unreleased, recorded 1974
℗ 2013 Brother Records, under exclusive license to Capitol Records, LLC

27. Radio Spot (1964 – Mono)
(Brian Wilson)
Produced by Brian Wilson
Recorded 10/26/64
Originally released on the Capitol Records box set *Good Vibrations: Thirty Years Of The Beach Boys*, 1993
℗ 1993, 2013 Capitol Records, LLC

The following three tracks were recorded in London on November 6, 1964, and were broadcast that night on the BBC Light Programme "Top Gear." For decades it was assumed that these recordings had been lost, but the compilation producers were recently able to acquire a vintage tape of The Beach Boys' performances, recorded off the air from a BBC re-broadcast in 1966 by Ian Gaine. The audio quality of the surviving tape is not pristine, but we believe that the historical significance of this material warrants its inclusion on this box set. The Beach Boys and Capitol Records are pleased to include three numbers from this long-lost performance from The Beach Boys' first European tour in 1964.

28. Wendy (BBC – Live in the Studio 1964 – Mono)*
(Brian Wilson – Mike Love)
Produced by Brian Wilson
Lead Vocal: Brian & Mike
Recorded live at the BBC Playhouse Theatre, November 6, 1964. Previously unreleased.
℗ 2013 BBC under exclusive license to Capitol Records, LLC

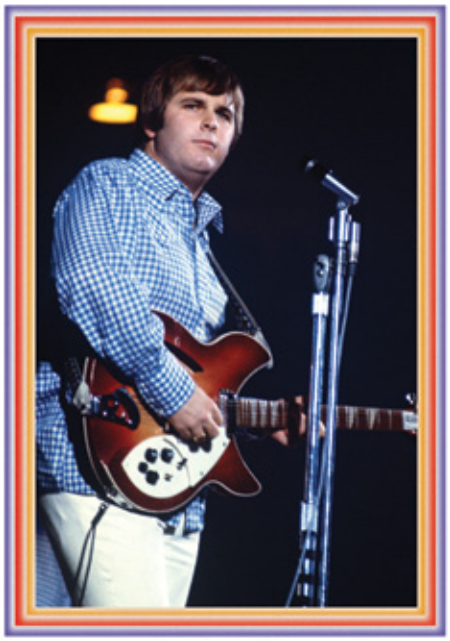
29. When I Grow Up (To Be A Man) (BBC – Live in the Studio 1964 – Mono)*
(Brian Wilson – Mike Love)
Produced by Brian Wilson
Lead Vocal: Mike & Brian
Recorded live at the BBC Playhouse Theatre, November 6, 1964. Previously unreleased.
℗ 2013 BBC under exclusive license to Capitol Records, LLC

30. Hushabye (BBC – Live in the Studio 1964 – Mono)*
(Doc Pomus – Mort Shuman)
Produced by Brian Wilson
Lead Vocal: Brian & Mike
Recorded live at the BBC Playhouse Theatre, November 6, 1964. Previously unreleased.
℗ 2013 BBC under exclusive license to Capitol Records, LLC

31. Carl Wilson: Coda (2013 Edit)*
Carl Wilson (6/11/96)
Produced by Mark Linett and Alan Boyd
Edited and Mixed by Mark Linett
Original version released on the Capitol Records compilation *Hawthorne, CA*, 2001
℗ 2013 Capitol Records, LLC

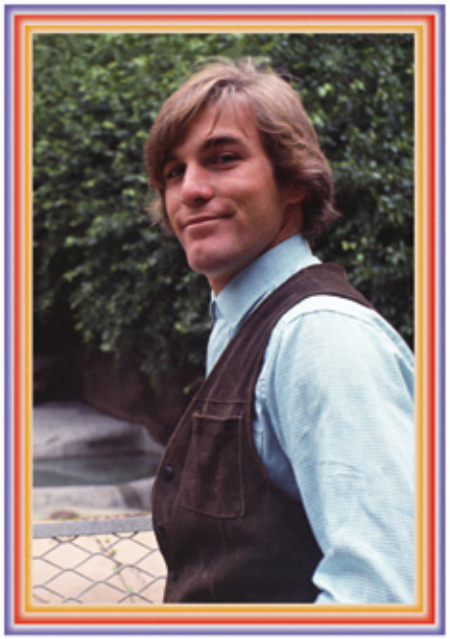
CD 6: Mixes for Tracks 2-11 & 13-26 Produced by Mark Linett and Alan Boyd – Mixed by Mark Linett.
Track 12 Edited, Produced and Mixed by Mark Linett

NEVER TO BE FORGOTTEN



Carl Dean Wilson

Dennis Carl Wilson



BEACH BOYS ALUMNI ASSOCIATION

BRIAN WILSON
producing, arranging, vocals, keyboards, electric bass, drums, etc.

DENNIS WILSON
vocals, drums, keyboards, harmonica, arranging, producing (1961-1983)

CARL WILSON
vocals, guitar, electric bass, drums, keyboards, arranging, producing (1961-1998)

MIKE LOVE
vocals, saxophone, tambourine, electro-Theremin, arranging, producing

AL JARDINE
vocals, upright bass, electric bass, guitar, keyboards, arranging, producing (1961-1962, 1963 on)

BRUCE JOHNSTON
vocals, electric bass, keyboards, arranging, producing (1965-1972, 1978 on)

DAVID MARKS
guitar, vocals (1962-1963, 1997-1999, 2012 on)

BLONDIE CHAPLIN
guitar, electric bass, vocals, arranging, producing (1972-1973)

RICKY FATAAR
drums, guitar, pedal steel guitar, flute, keyboards, vocals, arranging, producing (1972-1974)

RECORDING-MIXING-MASTERING ENGINEERS

Pete Abbott, Duane Baron, Curt Becher, Brian Behrns, Bruce Botnick, Alan Boyd, Charles Bradley, Chuck Britz, David Cole, Michael Czaszewicz, H. Bowen David, Mikey Davis, Stephen W. Desper, Peter Doell, Dennis Dragon, Kevin Elson, Paul Fauerso, Bill Fletcher, Victor Flores, David Foster, Rob Fraboni, Rick Fritz, Brian Gardner, Joe Gastwirt, Thom Gellert, David Gertz, Keith Gilliam, Nick Godrey, Tom Gordon, Kevin Gray, Larry Greenhill, Gary Griffin, Bernie Grundman, Jeff Guercio, Mark Guercio, Steve Guy, Bill Halverson, John Hanlon, Cal Harris, Dave Hassinger, Don Henderson, Doug Hersch, James Hilton, Jerry Hochman, Richard Hollywood, Bones Howe, Hanspeter Huber, Melanie Jones, Phil Kaye, Dan Knudson, John Kunz, Dino Lappis, Greg Laney, Mike Lavin, Bill Lazarus, Chuck Leory, Peter Lees, Ira "Regina" Leslie, Larry Levine, Paul Lewinson, Mark Linett, Lanky Linstrot, Jim Lockert, Bob Ludwig, Ian Lynne, "C.L." (full name unknown), Boo MacLeod, Earle Mankey, George Marino, Seth McClaine, Mike Mieruo, Larry Millas, Gordon Milne, Dave Mitson, Stephen Moffitt, Billy Moss, Joel Moss, Tom Murphy, Roger Nichols, Ralph Osborn, Frank Pappalardo, Jon Parks, Rodney Pearson, Rik Pekkonen, Jeff Peters, Joe Polito, Carmen Rizzo, Bob Rose, Stan Ross, Gordon Rudd, Andrew Sandoval, Wesley M. Seidman, Joe Sidore, Kris Solem, Armin Steiner, Shawn Sullon, Mort Thomasson, Richard D. Titus, Wally Traugott, Tufty, "D.T." (full name unknown, first name possibly "Don"), Ralph Valentin, Greg Venable, Larry Walsh, Eirik "The Norwegian" Wongberg, Keith Wechsler, Don Weiss, Don Willard, Winston Wong, Dan Wyman, Tim Young, "Bob" (last name unknown).

ADDITIONAL MUSICIANS & SINGERS

A
Jim Ackley - keyboards, guitar
Robert Adcock - cello
Murray Adler - violin,
Randall Aldcroft - trombone
Tandyn Almer - arranging, copyist,
Ron Altbach - keyboards, accordion, vibes, trombone, kazoo, vocals, arranging
Bob Alcivar - arranging, conducting
John Alder - guitar, guitar synth, dobro,
Mike Altschul - sax, clarinet
Michael Andreas - sax, flute, arranging,
David Anderle - voice
Dale Anderson - percussion
Michael J. Anthony - guitar,
Roy Armando - steel drums
Victor Arno - violin
Tony Asher - sleigh bells,
John Audino - trumpet
Margaret Ave - cello
B
Don Bagley - upright bass
Adrian Baker - guitar, piano, vocals
Israel Baker - violin
Moinard Baker - copyist
Marilyn Baker - viola,
Mike Baird - drums
Peggy Baldwin - cello
Banana the Beagle - barks,
Brian Banks - keyboards
Philip Bardowell - guitar, vocals,
Robert Barene - violin
Roberleigh Barnhardt - cello, arranging
Gary Barone - trumpet
Michael Barone - trombone
Benjamin Barnett - orchestra master
Vincent Bartold - orchestra assistance
Lloyd Bashom - copyist
Alisha Bauer - cello
Jeff "Skunk" Baxter - guitar,
Eddie Bayers - drums, percussion
Paul Beaver - Moog
Curt Becher - guitar, vocals, arranging
Gerry Beckley - vocals
Myer Bello - viola
Arnold Belnick - violin
Harold Bemko - cello
Ben Benay - guitar
Max Bennett - upright bass, electric bass
Scott Bennett - keyboards, vibes, percussion, vocals
Ronald Benson - guitar, ukulele
Chuck Berghofer - upright bass
Paul Bergstrom - cello
Allan Beutler - sax
Jackie Bertone - percussion
Harold Billings - trumpet
Jessica Bish - finger snaps
Curt Bisquera - drums
George Black - synthesizer
Hal Blaine - drums, percussion, voice
Harry Bluestone - violin
Jan Berry - vocals
Harry Betts - trombone, arranging, conducting
Lou Blackburn - trombone
Ginger Blake - vocals
Chris Bleth - English horn
Samuel Boghossian - viola
Ross Bolton - keyboards
Jimmy Bond - upright bass, electric bass
Tim Bonhomme - keyboards
Norman Botnick - viola
Alan Boyd - vocals
Nelson Bragg - percussion, drums
Kevin Brandon - electric bass
Joey Brasler - guitar
Allen Breneman - drums
Alfred Breuning - violin
Emil Briano - violin
Arthur Briegleb - French horn
Bud Brisbois - trumpet
Graham Broad - drums, percussion
Junior Brown - vocals, slide guit-steel
Marvin Brown - vocals
Raymond Brown - trumpet
Ron Brown - electric bass
T. Graham Brown - vocals
Bob Brunner - sax
Dennis Budimir - guitar
Tom Bukovac - guitar
Lance Buller - trumpet, trombone
Thomas Buffum - violin
David Burk - viola
Mike Burney - sax
James Burton - guitar, dobro
Bill Byrne - trombone
C
Robert Calderwood - orchestra assistance
Kim Calkins - drums
William Calkins - clarinet, flute
George "Red" Callender - tuba
Glen Campbell - guitar, banjo (electric bass & vocals live)
Trisha Campo - vocals, contractor
Richie Cannata - sax, flute, keyboards, percussion
Frank Capp - percussion, drums
Andrea Carlo - voice
Barbara Carlson - French horn
Steve Carnelli - guitar
Ed Carter - electric bass, guitar
Jim "Chick" Carther - sax, flute
Dwight Carver - mellophonium
Al Casey - guitar
Stella Castellucci - harp
Roy Caton - trumpet
Jules Chaikin - contractor
Vince Charles - steel drums
Joe Chemay - electric bass, vocals, arranging
Marion "Buddy" Childers - trumpet
Peter Christ - English horn
Pete Christlieb - sax, flute
Gene Cipriano - oboe, sax
Rod Clark - electric bass
Todd Clark - upright bass
Michael Clarke - drums
Alf Clausen - French horn
Herman Clebanoff - violin
Glen Clement - copyist
John Coarr, Jr. - cornet
Luther Coffee - electric bass
David Cohen - guitar
Vinnie Colaiuta - drums
Jerry Cole - guitar
Erven "Bud" Coleman - guitar
Gary Coleman - marimba, percussion
William Colletta - flute
Michel Colombier - arranging, conducting
Marisa Conover - vocals
Craig Copeland - guitar
Jack Conrad - electric bass
Ronald Cooper - cello
Ry Cooder - guitar
John Cowell - drums, percussion, piano, guitar, vocals
Chad Cromwell - drums
Rodney Crowell - vocals
Sonny Curtis - guitar
D
Mike D'Amico - electric bass, drums
Jasper Dailey - vocals
Rollice Dale - viola
Isabella Daskoff - violin
Douglas Davis - cello
Mike Deasy - guitar
Jim Decker - French horn
Frank De La Rosa - upright bass
Al de Lory - keyboards
Jean Delgrosso - copyist
Alex Del Zoppo - piano
Joe DePompeis - drums
Vincent DeRosa - French horn
Joel Derouin - violin
Stephen W. Desper - Moog, voice
Frank DeVito - drums
John DeNooght - violin
Harold Dicterow - violin
Joseph DiFiore - viola
Doug Dillard - banjo
Alvin Dinkin - viola
Eugene DiNovi - piano
Joseph DiTullio - cello
Justin DiTullio - cello
Jerry Donahue - guitar
Bonnie Douglas - violin
Steve Douglas - sax, flute, clarinet, piano, tambourine, contractor
Daryl Dragon - keyboards, vibes, marimba, electric bass, guitar, arranging, etc.
Dennis Dragon - percussion, drums
Doug Dragon - keyboards
Kathy Dragon - flute
Dennis Dreith - sax, clarinet
Asaa Drori - violin
Timothy Drummond - electric bass
David Duke - French horn
Jack DuLong - copyist
Earle Dumler - oboe
Steve Dvorack - vibes
E
Darryl Eaton - trumpet
Bob Edmondson - trombone
Steve Edelman - upright bass
Dave Edwards - flute
Scott Edwards - electric bass
Arni Egilsson - upright bass
Steve Eisen - flute
Ernie Ehrhardt - cello
Jesse Ehrlich - cello, arranging
Don Englert - sax, clarinet
Alan Estes - percussion
Gene Estes - percussion, vibes, keyboards
Bob Esty - arranging
Virgil Evans - trumpet
F
Gilbert Falco - French horn
Craig Fall - guitar, mandolin, keyboard bass
Vincent Fanuele - trombone
Chris Farmer - electric bass, vocals, musical director
Paul Fauerso - keyboards, vocals
Victor Feldman - percussion
Marie Fera - cello
Henry Ferber - violin
Glenn Ferris - trombone
Elliott Fisher - violin
Ernie Fields, Jr. - sax
George Fields - harmonica
David Filerman - cello
Bobby Figueroa - percussion, drums, vocals
Chuck Findley - trumpet
Clare Fischer - piano
Bernard Fleischer - sax, flute
Ronald Folsom - violin
Larry Ford - trumpet
Rusty Ford - electric bass
Steve Forman - percussion, drum
Carl Fortina - accordion
Dick Forrest - trumpet, flugel horn
Jeffrey Foskett - guitar, vocals
John Foss - trumpet
John Foster - guitar, vocals
Bo Fox - drums
Larry Franklin - fiddle
Elliot Franks - percussion
Ian Freebairn-Smith - arranging
Vanessa Freebairn-Smith - cello
Sam Freed - violin
David Frisina - violin
Sol Frohman - copyist
Donald Frost - drums
Richie Frost - drums
G
Gene Gaddy - voice
Bryan Garofalo - electric bass, vocals
Sonny Garrish - pedal steel guitar
David Gates - electric bass
Arnie Geller - voice
Irving Geller - violin
Chuck Gentry - clarinet, sax
Richard Gerdine - violin
Nathan Gershman - cello
James Getzoff - violin
Joseph Gibbons - guitar
Bob (last name unknown, or Gibson) - voice
Albert Glasser - copyist
Bob Glaub - electric bass
Sam Glenn, Jr. - sax, flute, clarinet
Mark Goldenberg - guitar
Harris Goldman - violin
Pamela Goldsmith - viola
Anne Goodman - cello
Jack Gootkin - violin
Jim Gordon - drums, percussion
Stuart Gordon - violin, viola, cello
Conrad Gozzo - trumpet
Steve Grainger - sax
Endre Granat - violin
Leonard Graves - copyist
Gary Gray - clarinet
John Gray - piano
Jay Graydon - guitar
Bill Green - sax, flute
Urbie Green - trombone
Ed Greene - drums
Prabyn Gregory - guitar, electric bass, banjo, trumpet, trombone, French horn, electro-Theremin
Gary Griffin - keyboards, accordion, arranging
Mark Grosclose - drums
Henry Gross - vocals
Scott Grusin - guitar
James William Guercio - electric bass, vocals
Mark Guercio - electric bass, vocals
John Guerin - drums, percussion
Frank Guerrero - percussion
H
Lynn Hammann - drums
Robert Hardaway - oboe, English horn
Allan Harshman - viola
Allan Harstan - viola
Leonard Hartman - clarinet, English horn
Roy Hay - guitar, keyboards, programming, arranging
Steve Hegar - drums
Robert S. Heller - orchestra manager
Jimmy Helms - guitar
James Henderson - trombone
William Henderson - violin
Arthur "Skeets" Herfurt - clarinet
Dave Hessler - electric bass
Cliff Hills - upright bass
Billy Hinsche - keyboards, guitar, percussion, electric bass, vocals
William Hinshaw - French horn
Meyer Hirsch - sax
John Hobbs - keyboards
Mitch Holder - guitar
Dr. Eric Horef - guitar
Jim Horn - sax, flute
Paul Horn - sax, flute
Igor Horoshevsky - cello
Billy House - guitar
James House - vocals
Francis Howard - trombone
Steve Huffsteter - trumpet
James D. Hughart - upright bass
Cliff Hugo - electric bass
Larry Hulley - guitar
Simon Humphrey - electric bass
Richard Hurwitz - trumpet
Danny Hutton - voice
Harry Hyams - viola
Dick "Slyde" Hyde - trombone
George Hyde - French horn
William Hymanson - viola
I
Mark Isham - trumpet
J
Sharon Jackson - violin
Jules Jacob - oboe, flute
Tom Jacob - organ
Gregg Jakobson - contractor
Adam Jardine - vocals, sax
Drew Jardine - finger snaps
Mary Ann Jardine - voice
Matt Jardine - vocals, percussion, finger snaps, hand claps
Robbie Jardine - finger snaps
Norm Jeffries - drums, percussion
J. Kenneth Jensen
JoAnn Johannsen - cello
Plas Johnson - sax
Harriet Johnston - contractor
Deborah Jones - orchestra assistance
Jeffrey Jones - copyist, orchestra assistance
Jimmy Joyce Children's Chorus - vocals
Jon Joyce - vocals
Kathryn Julye - harp
Jerry Jumonville - sax
Sal Marullo - percussion
Skip Masters - voice
Scott Mathews - drums, percussion
Tim May - guitar
Frank Mayes - sax, arranging
Charlie McCarthy - sax
Van McCoy - arranging
George McFarlaine - electric bass
Roger McGuinn - guitar
Terry Melcher - tambourine, vocals, keyboards
Mike Melvoin - keyboards
Peter Mercurio - upright bass
Sammy Merendino - drums
Paul von Merters - sax, flute, harmonicas, arranging, musical director
Mike Meros - keyboards
Walt Meskell - banjo
Lew McCreary - trombone
Dick McQuary - trombone
James McGee - French horn
Kenneth McGregor - trombone
Don Merza - sax
Frank Messina - accordion
Kevin Michaels - percussion
Chris Middaugh - pedal steel guitar
Jay Migliori - sax, flute, clarinet
Larry Millas - electric bass
Carol Lee Miller - auto harp
Mark Miller - vocals
Maurice Miller - drums
Taylor Mills - vocals
Verlye Mills Brilhart - harp
Ollie Mitchell - trumpet
David Montagu - violin
Gary Moore - guitar, Synthaxe
Fred Koyen - trumpet
J. Krachmalnick - violin
Raphael Kramer - cello
Seymour Kramer - violin
Bernie Krause - Moog
Robert "Kenyatta" Crippen - percussion
Bernard Kundell - violin
Russ Kunkel - drums
William Kurasch - violin
Edward Kuby - trombone
L
Stephens LaFever - electric bass
Judd Lander - harmonica
Mike Lang - piano
Ronnie Langinger - sax
Henry Laubach - trumpet
Jack Laubach - trumpet
Densil Laughton - harp
Earl Leaf - voice
Sanga Lee - violin
Jeff Legg - guitar, conducting
Paul Lelm - drums
Greg Leisz - guitar, pedal steel guitar
Tony Leo - percussion
Hy Lesnick - upright bass, contractor, conducting
Neil LeVang - guitar, dobro
Gayle Levant - harp
Joel Levin - cello
Steve Levine - programming
Carrol "Cappy" Lewis - harmonica
Don Lewis - keyboards
Stan Levy - drum & percussion
Kenny Lee Lewis - electric bass
Marvin Limonick - violin
Julian Lindsey - keyboards, programming, arranging
Larry Lingle - guitar
Linda Lipsett - viola
Irving Lipschultz - violin
Charles Lloyd - sax, flute, percussion
Sinclair Lott - French horn
Charles Loper - French horn
Louie the Weimaraner - barks
"Louie" (last name unknown)
Christian Love - vocals, guitar
Hayleigh Love - vocals
Maureen Love - harp
John Lowe - sax, flute
Abe Luboff - upright bass
Alfred Lustgarten - violin
Edgar Lustgarten - cello
Jacqueline Lustgarten - cello
Kathleen Lustgarten - cello
Glenn Lutz - trumpet
Jay Lyle - violin
Ian Lynne - keyboards, programming
Jimmy Lyon - guitar
M
Arthur Maebe - French horn
Willie Maiden - sax, flute
Roy Main - trombone
Virginia Majewski - viola
Leonard Malarsky - violin
Gary Malaber - drums, percussion
Ronnie Mancuso - guitar
John Markowski - guitar
Frank Marocco - accordion
Gordon Marron - fiddle, ring modulator
Sal Marquez - trumpet
Dale Mantel - guitar
Gail Martin - trombone
Ricci Martin - keyboards, tambourine, vocals
Tony Martin, Jr. - steel guitar, vocals
Nick Martinis - drums
Donald Ralke - arranging
Joe Randazzo - trombone
Collin Raye - vocals
Don Randi - keyboards
Mickey Raphael - harmonica
Jack Redmond - trombone
Thomas Reeves, Jr. - copyist
William Reichenbach - French horn
Joseph Reilich - viola
Jerome Reisler - violin
Dorothy Remsen - harp
John Renner - sax, flute
Morris Repass - trombone, contractor, conducting
Dick Reynolds - arranging, conducting
Orville "Red" Rhodes - pedal steel guitar
Thomas Reeves, Jr. - copyist
Michael Rhodes - electric bass
Emil Richards - marimba, vibes
Yvonne Richardson - copyist
Chet Ricord - marimba
Jack Rieley - vocals, narration
Billy Riley - harmonica
Jim Riley - guitar
Ian Ritchie - sax, lyricon, arranging
Lyle Ritz - upright bass, electric bass, ukulele
George Roberts - trombone
Howard Roberts - guitar
Alan Robinson - French horn
Darren Robinson - rap
Gale Robinson - French horn
Marilyn Robinson - French horn
Julie Rogers - violin
Larry Rolando - guitar
John Roos - crickets
Eddie Rosa - flute, sax
Jay Rosen - violin
Nathan Ross - violin
Robert Ross - copyist
Steve Ross - guitar
Karl Rossner - cello
Thom Rotella - guitar
Henry Roth - violin
Brent Rowan - guitar, dobro
Nick Rowe - guitar
Diane Rovell - vocals, contractor
Marilyn Rovell-Wilson - vocals
Jimmy Rowles - piano
Washington Rucker - drums
Meyer Rubin - upright bass
Mike Rubini - keyboards
Bill Ruppert - guitar
Leon Russell - keyboards
Shelly Russell - sax
Ambrose Russo - violin
S
Darian Sahanaja - keyboards, vibes, vocals, musical director
Ross Salamone - percussion, drums
Joe Sample - keyboards
Sheldon Sanov - violin
Emmet Sargeant - cello
Joe Saxon - cello
Victor Sazer - cello
Ralph Schaeffer - violin, arranging
Jerry Schiff - electric bass
Harold Schneier - cello
Josef Schoenbrun - violin
David Schwartz - viola
Wilbur Schwartz - sax, flute
Timothy B. Schmit - vocals
Tom Scott - sax, flute
Leonard Selic - viola
Fred Selden - sax
Luis Sevadjian - copyist
Frederick Seykora - cello
Erica Sharp - violin
Sid Sharp - violin
Phil Shenale - Oberheim
David Sherr - flute
Claude Sherry - French horn
Bobby Shew - trumpet
Harry Shlutz - cello
Paul Shure - violin
Stanley T. Schell - guitar
Jules Siegel - voice
Henry Sigismonti - French horn
Brett Simons - electric bass
Lou Singer - vibes
Leland Sklar - electric bass
Ernie Small - sax, flute
Arthur C. Smith - piccolo, ocarina
Putter Smith - electric bass
Sterling Smith - keyboards
Tommy Smith - percussion, drums
Wallace Snow - percussion
Dave Spence - trumpet
Lisa Sabatnick - viola
David Sommerville - vocals
Marshall Sosson - violin
Jack Sparling - drums
Michael Sperry - finger snaps, hand claps
John Stamos - percussion, drums, guitar, vocals
Spiro Stamos - violin
Ringo Starr - drums, tympani
Jerry Stevenson - guitar
Joseph Stepansky - violin
Lya Stern - violin
Baron Stewart - vocals
Sheridon Stokes - flute
David "Stoney" Stone - upright bass
Robert Stone - upright bass
Frank St. Peters - sax, flute, clarinet
Billy Strange - guitar, tambourine
Dana Strum - electric bass
Doug Supernaw - vocals
Robert Sushel - violin
Ron Swallow - tambourine
T
Ernie Tack - trombone
Roy Tanabe - violin
Paul Tanner - electro-Theremin
Tommy Tedesco - guitar, mandolin
Benmont Tench - keyboards
Toni Tennille - keyboards, vocals
Tony Terran - trumpet
Darrel Terwilliger - violin
Woody Thews - percussion
Joe Thomas - keyboards, percussion
Barbara Thomason - viola
Richard Thompson - sax, flute, clarinet,
Rugel horn, keyboards
Julia Tillman - vocals
George Tipton - arranging
Ross Tilelman - percussion
Richard D. Titus - programming
"Tony" (last name unknown) - Jews harp
Efrain Toro - steel drums
Dean Torrence - vocals
Bobby Torres - percussion
Scott Totten - guitar, vocals, musical director
Kathy Troccoli - vocals
Raymond Tricoci - trumpet
Mari Tsumura - violin
Eddie Tudori - drums, percussion
Eddie Tuleja - guitar, vocals
Ron Tutt - drums
Wayne Tweed - electric bass
U
Lloyd Ulyate - trombone
Ian Underwood - keyboards
Gary Usher - vocals
V
Marcia Van Dyke - violin
Rogier Van Otterloo - arranging
Ricky Van Shelton - vocals
Trevor Veitch - contractor
Al Vescovo - guitar, banjo
Dorothy Victor - harp
John (Vidor) Vidusich
Tommy Vig - vibes, percussion
Gerald Vinci - violin
Al Viola - guitar
Michael Vosse - voice
W
Waddy Wachtel - guitar
Dorothy Wade - violin
Don Waldrop - tuba
Billy Joe Walker, Jr. - guitar
Joe Walsh - guitar
Nick Waluska - guitar
Richard "Didymus" Washington - percussion
Wah Wah Watson - guitar
Ernie Watts - sax
Darry Weaver - guitar
Jimmy Webb - arranging
Keith Wechsler - keyboards, drums, programming
Julius Wechter - percussion
Alan Weight - trumpet
Bobby West - electric bass
John Weston - pedal steel guitar
Larry Whitman - guitar
Walter Wiemeyer - violin
Bob Williams - French horn
Jerry Williams - percussion
Carolyn Willis - vocals
Carnie Wilson - sleighbells, vocals
Jonah Wilson - vocals
Justyn Wilson - vocals
Murry Wilson - vocals
Scotty Wilson - dog handler
Wendy Wilson - sleighbells, vocals
Damon Wimbley - rap
Jai Winding - keyboard
Herschal Wise - viola
John Wittenberg - violin
Alfred Wohl - cello
Stevie Wonder - keyboards, harmonica, drums, electric bass, vocals
Roy Wood - sax
Arthur Wright - electric bass
Edna Wright - vocals
Dan Wyman - synthesizer programming
Tommy Wynette - vocals
X
Y
George Yocum - copyist
Z
Tibor Zelig - violin
Forrest Zimmerman - copyist
Shari Zippert - violin
Jimmy Zito - trumpet
Richie Zito - guitar

Apologies to anyone we missed, but fifty years is a LONG time!

THE BEACH BOYS:

Brian Wilson, Carl Wilson, Dennis Wilson, Mike Love, Al Jardine,
Bruce Johnston (1965-1972, 1978-Present)
David Marks (1962-1963, 2011-Present)
Blondie Chaplin (1972-1973)
Ricky Fataar (1972-1974)

Compilation Produced by The Beach Boys, Mark Linett, Alan Boyd & Dennis Wolfe

Compilation and Audio Production by Mark Linett and Alan Boyd

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"That's Why God Made The Radio" and "Isn't It Time" Mastered by Bob Ludwig at Gateway Mastering, Portland, ME

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In Memoriam: Chuck Britz, Larry Levine, Stan Ross and Les Chan

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